

DISPOSSABLE UNDERGROUND

Patrick Mameli of Pestilence



DEATH FEST

VOLUME 1, NUMBER 3

Inside: Interviews with Atheist, Autopsy, Bolt Thrower,
Coroner, Dark Angel, Fates Warning, Grave, Gorguts,
Impetigo, Pestilence, and Suffocation!

Plus: Riki Rachtman speaks! Album, Demo, and Concert Reviews!
Live photos and Opinions!

DISPOSABLE UNDERGROUND

Hello! I once again welcome you to the exciting world of Disposable. Please feel free, as always, to send in your comments on this 'zine to me, as I'd love to hear them, and take them into consideration. What's your opinion?

This bi-monthly 'zine I dedicate to death and black metal, thrash, grindcore, all hardcore, crossover stuff, and anything else you want reviewed, as I write up everything I receive. If you send in an ad with your music, I'll run it for free. Otherwise, my rates are: full page = \$18; half-page = \$9; third page = \$6; fourth page = \$4.50; eighth page = \$2.25. Make checks or money orders payable to the below name. Additionally, I want to trade ads and 'zines with any editor who's up for it.

I've kicked off a section entitled "Disposable Opinions". These are not my opinions but those of contributors, although I may agree with them. You can take them or leave them, but maybe they'll give you another viewpoint that you could think about.

I still have issues of number one left. It's 48 pages, and contains interviews with Agnostic Front, Armored Saint, Deceased, Defiance, Fear Of God, Forbidden, L.D.Kids, Medussa, Megadeth, Overkill, Prong, Sacrifice, and Testament. Also, there's album and demo reviews, a "Clash Of The Titans" show review, live photos, and eight pages of ads. Issue one goes for \$3.25. Issue two is also 48 pages and has interviews with Abominog, Asphyx, Cannibal Corpse, Carrion Lord, Intruder, Malevolent Creation, Mark Murray of Rotten Records, Morbid Angel, Napalm Death, Sepultura, Sick Of It All, Silence, and Unleashed. Plus there's album and demo reviews, a show review, more live photos than last time, and plenty of ads. This is \$4.00.

Sincere thanks go to Jimmy Murray for the print job; Matt Shea and Mike Smith; all the band members, 'zine editors, indie label people, and publicists with whom I'm friends; Daisy Rooks; Jerry Rutherford and Brian Farmer; Richard C. at Wild Rags; my parents; Crucifer; and finally to everyone that's shown an interest in Disposable. My reviewing friends are Nick Mertaugh, Nick Teta, Jr., and Mike Goettl.

Richard Johnson

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Riki Rachtman is the host of MTV's Headbangers Ball, as well as proprietor of the Cathouse in Los Angeles, California. There are many and varied opinions of his work on the cable show and his sincerity for the music about which he speaks. So here is his chance to clear the air and set the record straight.

So, Riki, how much fan mail that comes through to the Headbangers Ball do you pay attention to and read?

"I try to pay attention to as much as the mail as I could. Um, right now they're saying that I get like two hundred letters a day. I mean, that's a real lot. But I know that Headbangers Ball gets more mail than any of the other shows on MTV. 'Cause the metal fans, it's like, if there's something they like or don't like, they'll always be the first to tell you about it."

So how much creative control do you in fact get on the show?

"None. I can say pretty much whatever I want, as long as I don't say anything mean about another band, pretty much that, y'know? I can't say, 'Hey, I think this band sucks,' even though there's a LOT of times I'd like to. That's why, y'know, when there's a band that I really like on the show, and I, y'know, go on and on, 'Oh, I really like this band,' it's 'cause sometimes there's bands that I don't like, and I have to keep my mouth shut. So if there's a band that I like, and I like, y'know, so many of the bands that we play, that I go off on these bands."

When you come on, you usually say that you like a certain band, and people think that you're just saying that, like on the Triple Thrash Threat, for instance.

"Certain bands on the Triple Thrash Threat I think suck. Certain bands on the Triple Thrash Threat I'm really, really into. Y'know, I mean, I have never been on the show and said that I was a big fan of any bands that I thought sucked. If there's a band like Suicidal Tendencies or Danzig, and I'm gonna go on and on and on, it's because I think these are great bands, I think they deserve a lot of support, and this is the records that I buy and the concerts that I go see. So it's not like I'm patronizing or kissing this band's ass, it's just because I really, really dig the shit."

"If my opinion matters to some people, and they're gonna listen to what I like, and they're gonna go, 'Hey, y'know, he's right, that stuff's really cool,' then, y'know, it worked. Now, my opinion isn't necessarily right."

So you try to have no comment on a band that you don't like that gets played on the show.

"It's only 'cause I have to. There's certain bands on the show that I grit my teeth every time I have to intro their video. But, um, that's why. Rock an' roll's so varied that you've gotta play like a lotta different kinds of stuff."

When you interview a band on the show, do you prepare those yourself, or do they give you questions?

"They give me questions, but I would say thirty percent of the questions are prepared, and about seventy percent are questions that I wanna know. 'Cause I'm a rock an' roll fan, and, y'know, if I'm sitting there with, um, whatever, Slayer, and the question is, 'Well, tell us about the production value of this,' I'm not really interested in that. But I am interested in asking them, y'know, 'Are there certain towns where people go totally nuts?' Y'know, so there's questions that I'll ask that maybe isn't written down."

So, do you want to plug the Cathouse tour?

"Right now, it's like, we've got Cathouse in L.A., we got Cathouse in Arizona, and I wanna take the Cathouse on the road, and start, y'know, doing little clubs in other states. 'Cause I think it's a blast, it's one of the most fun things we do. All we wanna do is, we wanna bring our club, our staff, our DJ's, a band, some videos, and just go to some town and just like take it over for one night, y'know. Go on the road."

So that special you and Dave Mustaine did for MTV where you addressed the subject of his opinion about you, you're not going to run it after all?

"No, what the thing is, it's like, everybody thinks that me and Dave Mustaine hate each other. Let them think whatever they want. I talk to Dave more than I talk to most people in bands. I think Dave Mustaine is one of the most intelligent songwriters that's in rock an' roll. He's very, very, very intelligent, very, very cool guy. I can talk to Dave about personal shit, I like Mustaine."

"We did this thing for MTV News where Dave got on camera and said, 'Oh yeah, y'know, everybody thinks that we hate each other; me and him get along.' And then we just said, 'Fuck it. Let everybody say what they want.' I don't care. It's nobody's business. We go skydiving almost every weekend. But people like to think there's a feud, so let 'em."

Is there another popular misconception about you that we haven't covered that you'd like to air out?

"Um, yeah, y'know what it is, it's like a lot of people think because I have to sit here and say a smile with my face, people will say that I'm a fuckin' poser, because here I am saying something about

Firehouse an' then playing something from Napalm Death. They're picking the music. This is my job, I do it for fun. And um, y'know, Riki Rachtman on TV isn't necessarily Riki Rachtman in the streets."

So how long is your tenure on the show gonna be?

"As long as they keep me. I love doing Headbangers Ball. If there's something that people don't like about the show, like if they want more thrash or they want less thrash or whatever, all they have to do is write in. 'Cause that's what it takes."

Is there a last comment to wrap it up?

"Don't kill yourself."

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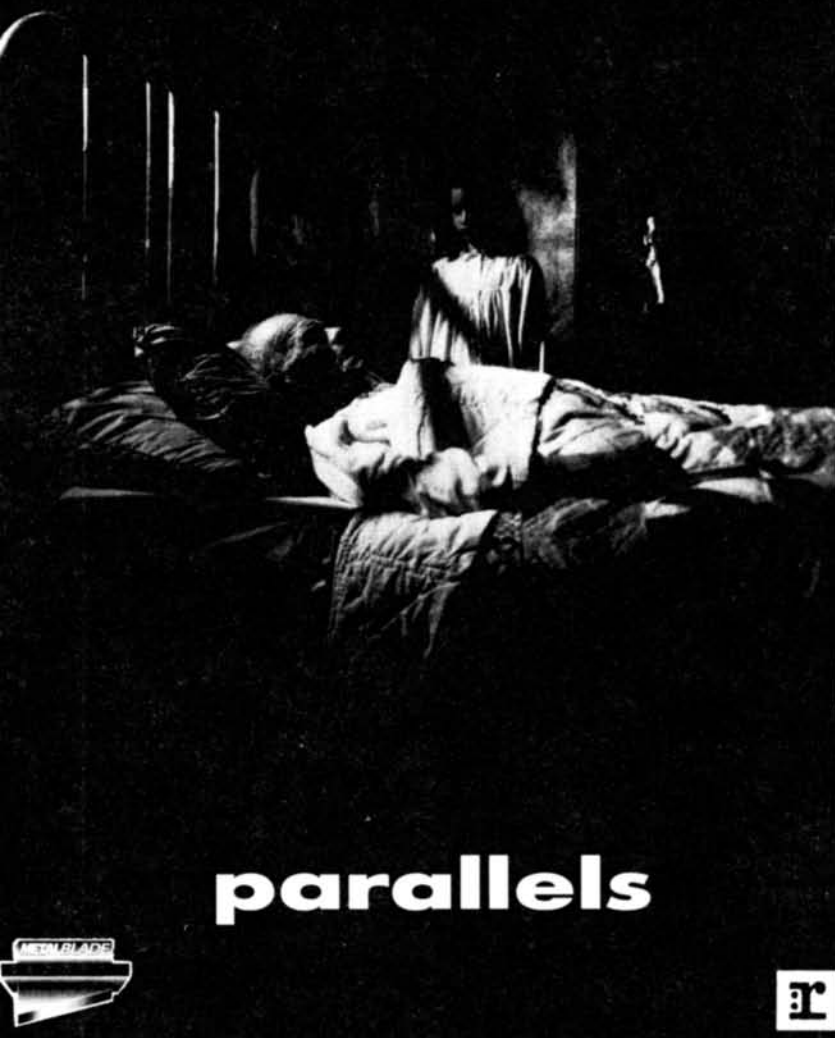
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parallels

Fates Warning's new one, Parallels, is out in stores, and is more than a slight departure from the band's earlier work. Vocalist Ray Alder and I spoke of how the band's sound has changed over its long career, and other things.

Will the line-up remain stable for the next album do you think?

"No. Never again. Just kidding. Uh, yeah, it's not surprising that it happened this time. Uh, we're all very compatible, musician-wise, heh heh. Personality-wise, I don't think you'd find five different personalities in a room of five-hundred people. Yet we all get along. And uh, hopefully the next album, yeah."

Would you say that you've taken a step back to the way the earlier phase of the band was, when the songs were more straight-ahead?

"Actually, you know, you're the first person that's ever said that, going back to the albums, how the first ones were a lot more straight-ahead. I mean, no one's even noticed that. Um, I don't think we're really going back to any roots or anything. I think we started to get a bit ahead of ourselves doing, you know, these big, long instrumental passages, I mean, a lot of people didn't understand, or didn't even want to listen to. Uh, we're getting back, shortening the songs a little bit, making them a bit more musical, uh, a bit more melodious vocal-wise, chorus-wise."

When people hear the 'musician's band' tag that you get sometimes, do they think you're some kind of techno-band or something?

"Yeah, well, I think we did get a bit technical there for a while. I mean, it was one of those things to see what we could do. Being labeled a techno-band is good because you can't be a technical band unless you're good musicians. I think we have some great musicians in our band. Myself, no, because I don't play anything. But uh, it's not really a bad thing."

Do you play anything live off of the first three albums?

"Um, last tour we did. We played 'Damnation', and, um, I think we played 'Epitaph' also. We usually play something off the first three albums."

How much griping did you get from the fans when you started getting more technical and writing longer songs?

"Um ... it wasn't really much griping. I think everybody liked it. I think No Exit was a big turning point. It was the biggest selling album. A lot of people wanted us to continue in that direction."

Have you gotten flak for going back to the shorter songs?

"I mean, I think there's always gonna be that. It's not a big thing. But, I mean, I think we always will, because, I mean, we always change. Every album is so much more different from the last. I mean, we don't wanna re-hash old subjects. We've done 'em already, and we want to continue and see what our limits are. People have to accept change, man. Nothing stays the same."

Do you have a last comment to throw in?

"Um, I hope everyone likes the album, gives us a good listen. See you on tour."



Dark Angel has certainly had a long career. After releasing an incredibly hard to find debut album, We Have Arrived, the band has gone through its fair share of line-up changes, as they say. Gene Hoglan has earned the respect of many, many fans as one of the best drummers in the business, and Dark Angel has put out three solid albums for Relativity Records.

Eric Meyer, lead guitarist (the only original member left), bassist Mike Gonzales, Gene Hoglan, and Ron Rinehart on vocals have recently parted ways with guitarist Brett Eriksen. Eric and Mike brought me up to date on that, and on what else has been happening with the band, starting with touring for the latest album, Time Does Not Heal.

Eric: "As soon as the fuckin' brand new record came out, we did a European tour, man. It wasn't somethin' that went down over here, but, um, we went over an' did like thirty-plus shows, like a headlining tour in Europe, an' we did like a bunch of shows in like The Netherlands an' Germany and uh, France an' Italy and uh, Budapest, Hungary. It was really cool. And uh, we had like a headlining tour in the States lined up, an' things just kinda washed out a bit with our record label."

Mike: "What happened was, we came back with a big U.S. tour all planned out. We proposed our budgets to our label and they denied it at the very last minute. They agreed to it all along, [but] two days before we were supposed to leave, they said, 'No, we're sorry. We're not giving you guys one dime. Nothing.' We would've done anything to go out, and we couldn't do it, no matter what."

Eric: "It left us high an' dry, basically, and we just kinda sat around, you know? So we dick'd around for a couple months, an' then, uh, y'know, we played at home, at the Country Club, an' then we did like Santa Clara an' Oakland an' shit like that, an' we played in, uh, y'know, fuckin' Hawaii a while ago."

Do you want to talk about the label some more? Is it true that they dropped you?

Mike: "To be honest with you, you can print this, the label has fucked us really hard. [When] we did Europe, they were fully behind us. [We] come back, and they yanked everything. They just like let it go."

So will the next album be on Relativity?

"At this point, we are legally signed to Relativity. They know that we don't wanna be on the label anymore, and we're negotiating with them right now. At this point, we don't know."

What happened with Brett Eriksen?

Eric: "He wanted us to say, 'He's such a fuckin' junkie, man,' but he's really not. He just kinda wanted to, uh, do somethin' different, man."

Mike: "Actually, with all the hassles we've been dealing with, he became disillusioned, pretty much. He's bailed out, he just wanted to go back to school. He's doing the college thing now."

Eric: "In a way, y'know, he didn't wanna dick us off. He like fuckin' wants to get a degree in college. An' um, so he just said, y'know, 'Hey, y'know, find another player. No hard feelings, obviously.' There ain't no hard feelings, so we're movin' on. We got a new guy, Chris McCarthy, [who] used to play in a band called Silent Scream from L.A., and uh, things've been workin' out really good, man. I just totally dig it. Actually, out of fuckin' [former guitarist] Jim Durkin and Brett, it seems like Chris is just like fuckin' in there, man. I'm really enjoyin' it. He's just great, man. He's way cool."

Do you have any material for the next album?

Mike: "The next album's written an' done, basically."

Eric: "Gene's been workin' on a lotta shit, man. Gene's like the chief writer an' stuff, an' he's written, y'know, a bunch of new tunes."

You certainly shifted gears on Time Does Not Heal, like with Ron's vocals, for instance. Will the next album be in that direction generally?

Eric: "I think it might get a bit harder. Quite a bit."

Mike: "What happened was like, [when] we did the Leave Scars album, that was around Don Doty. He bailed out of the band, Ron came in, and Ron

had to sing according to Don's style. It's like he had to belt out, word for word, y'know, everything on the album. And it was really rough. So we did Time Does Not Heal, which was written more around Ron, y'know?"

Eric: "Ron can sing an' like fuckin' hold a note, an' like push a lot of wind. And it's like, well, I dunno, our style's kinda bounced around a little bit, y'know, but there is like fuckin' years in between the fuckin' records, you know?"

My friend HellFarmer, who was at hand, asked a question of Ron: **You did some producing, like Recipients Of Death and shit. Are you still gonna do that?**

Eric: "I wouldn't mind, yeah. I mean, fuckin' I by no means like stopped doin' it or nothin', y'know? If bands wanna do somethin', y'know, that's fine with me. But it takes a fuck of a lot of time and concentration to do shit like that, you know? But, yeah, I would love to fuckin' do it, for the record, definitely. I'd take all the offers I could get, y'know?"

So how much rhythm guitar tracking on average does Gene do for an album?

Mike: "Oh, nine, maybe. It'd be scratch, though. I mean, [on] almost all the songs, he'll lay down a rhythm guitar track. It doesn't mean it's gonna be recording into the album. It's more like to set a standard for a song, basically. Just to set the format for the song."

Eric: "He plays a mean motherfuckin' guitar, y'know? That guy is a fuckin' freak, man. Gene is just the sickest goddamn individual ever, man. Fuckin' Satan on drums, man."

"It's just, y'know, I mean, every time you do a record, maybe it doesn't exactly come out the way you wanted it to. For the god damn most part, the new record is the best thing I think we've ever done, oh yeah."

Are you ever going to have any more things like 'Worms'?

Eric: "No. In a nutshell, no. Y'know, the product Leave Scars, man, was like, we ended up going in the studio, this place called Space Station, [and] we weren't happy with it. We were just like stuck with it, an' it didn't go down the way we wanted it to, an' it ended up being like done an' finished, an' there was nothin' we could do about it. I mean, the material is killer. I take nothin' away from that, and the playing is good, but obviously the production, an' the way the stuff went down on tape, didn't come out good."

Mike: "It had a good feel to it when we were doing it. And then [to] have it come out not

sounding the way you wanted it to, y'know, it's a tough thing to deal with."

Eric: "We worked our asses off doin' that shit, man! It's just like, fuck, if we could still take the tapes, man, an' take it to a fuckin' killer studio, an' mix it for a fuckin' week, god damn, man, the whole record would breathe again! Y'know, put that thing on, it doesn't sound right. In this day an' age, that shit really don't happen no more. I mean, that's like listenin' to the first Megadeth record or somethin'. It's like the most god awful piece of crap ever, y'know? An' for us to, y'know, come out with a record that sounds like that is kinda silly."

So it's last comment time. Something you want to toss in that we haven't discussed.

Eric: "We got a new fuckin' guitar player [who] breathed a whole new life into the band, man, an' we're just stoked on what we're doin'. We're gonna be lookin' forward to hopefully signing up into something new. By the time this comes out, well, god damn, if we don't have a new deal, well, hell, um, we'll find us a gutter somewhere! Ha ha ha ha!"

Mike: "We've dealt with every possible setback that a band can deal with, and this time around, it's gonna be the major stage. Come six months from now, this band is gonna be in a completely different level, and we're gonna be where we deserve to be."

Eric: "I mean, you know what the fuck the band is about, man. God damn, we're more pissed off than ever now, man. I feel sorry for everything that's in our fuckin' way, man. It's just like one god damn thorn after another, man. And you know the capabilities of this band. And uh, it's gonna come down, so watch out for the new record."

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Gorguts from Canada is a new signee to RC Records and a fresh death metal band, whose album is Considered Dead. Luc Lemay, the singer and guitarist, has a lot to say, as evidenced by the following interview.

Do you have any old demo or rehearsal songs on the album?

"Yeah, we have only one song from the demo. It's 'Hematological Allergy', the only one that we kept, 'cause, uh, we weren't really pleased with the other songs, and we scrapped them, and we, uh, wrote only new stuff for the album, you know? Yeah, it was better, you know, 'cause when we signed, um, something like a month after that we

kicked our guitar player out to get a better one, and it was better to write new stuff. 'Cause, y'know, with a new guitar player, he brought some new ideas in the band and it was all for the better, anyway, yeah."

So why did you change the logo from the demo days?

"Yeah, 'cause it was too hard to read it, ha ha. We had to do it. We're pleased with the new logo; I think it's better than the demo one, yeah. 'Cause in 'zines sometimes you get bands and it's only like a load of shit, I don't know, it's like an ink splash, you know what I mean? It's hard to read sometimes."

So how did you guys meet originally, was it at work or at school or what?

"No, it's weird, 'cause, um, I used to go to school with the guitar player who was playing with Stephane at that time, 'cause Stephane used to be in another band before that. And maybe I talked to Stephane something like four or five times. I didn't know him that well, though. And when his band split, and, uh, I was playing with other musician at that time, and he called me and asked me if I was interesting in starting a band with him, and I said yeah. So I started a band with Stephane. And, uh, that's it. We had another bass and kicked him out, and then we got Eric, which played on the album. And I told you we changed guitar player."

About Canada breaking up, is that still headline news?

"Uh, more or less, you know. It's kind of quiet now, but I don't know what they have in mind, you know? But I don't think it will change shit for us, you know? I don't really care about it, hah hah. But we're over-taxed, you know what I mean? You're paying for everything, ha ha, yeah. So, uh, that's bad. Anyway, I wouldn't say it will happen tomorrow, you know, for Canada to break up. But, I mean, it's just for the Quebec matter, you know,

'cause we're the only area that speaks French. Yeah, it's just a language matter, you know, 'cause, uh, the other provinces don't wanta learn French. It's just for the, uh -- how can I say that? -- for the signs and shit, you know? Like in Quebec, French is the main language, so all the signs got to be in French before they be written in English, you know? They been fighting for all that stupid shit for years. So that's the main problem, you know?"

Is there any final comment you'd like to make?

"Uh, buy the album and, hah, wait to see us on tour. That should be it, man."

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Suffocation signed to RC Records this year and rushed down to Morrisound in Florida to record a debut album, Effigy Of The Forgotten. Terrance Hobbs, one of the guitarists of this C sharp tuning, very technical death metal band from New York, called me up, and we did the following interview.

So is there going to be all-new material with no demo songs on the second album?

"Yeah, definitely, without a shadow of a doubt, ha ha ha."

So you're pretty sick of the old stuff by now, huh?

"Oh yeah, man. It's like, y'know, we wrote new songs on this album, but, uh, it's like now we're gonna have to, y'know, turn around and write all-new material, so it's just like totally different. It'll definitely be like more faster and heavier than this album. I think we're growing as far as like writing style is concerned. It's pretty cool, man."

How does the band make writing decisions? Does everyone vote or what?

"As far as all of us, we all collaborate, you know, to write. If somebody comes out with an idea that's cool, the other person's gonna make it a little bit better, and maybe, y'know, just start creating from there, y'know? And it's pretty cool, y'know? Some of the times, Doug, the other guitarist, would write like a whole song, and maybe he might need something to help it out. I do the same thing, you know? It's all right."

Has Frank ever spoken in a clear voice when introducing a song live?

"Well, he does that, y'know. It all depends on his feeling, y'know? If he wants to growl at the crowd, then that's what he does, too."

Can you tell me what effects everyone uses on

their stuff?

"Well, Frank doesn't really use an effect; it's more or less like reverb. As far as our guitars and stuff like that, uh, y'know, there's really nothing on them, either. It's just maybe a little bit of delay, just on the solos. But everything else is just raw."

Just natural distortion from the amps?

"Yeah. Y'know, we wanna stay raw, keep the heaviness."

You know the opinion a lot of people have of Morrisound Studios, like everybody goes there?

"I don't see why, though. I really don't, you know? I think Scott Burns did a really good job on our album. I think, y'know, that he is a good producer, he's a good mixer. I hate the way that people slag him, but whatever, you know. That's their own opinion. Yeah, he makes the drums stand out always, prevalently, and it's like everything is so clean there, that's why. I don't think he's losing any of the sound quality anywhere, y'know?"

Some of the lyrics generally are about the soul and anti-religion and stuff like that, so does this reflect any personal beliefs of the band, or is it just stories?

"They're more or less just stories, y'know. There's always music in the media and stuff like that with, um, y'know, just like the basic things in life, like love and all that other kinda crap. And you're like, y'know, 'That's so boring, man. Just give us something, y'know, a little bit more to sink your teeth into.' So, y'know, when you go into death metal, it's just like you hear about killing and massacring and all that good shit. If people can't, y'know, cope with the music, then that's kinda beat, y'know? I think people overlook [death metal] a little bit too much, an' it's somethin' that they should

pay attention to, y'know?"

What's up with the new bassist? What's his name, where'd you get him?

"Okay, uh, our new bassist is Chris Richards, y'know, because we got rid of Josh, and Josh went to join Autopsy, which I think is pretty cool. [Chris] used to play in the New York band Apparition. They're pretty cool. He wanted to go into a different kind of music. Everything worked out for the better, y'know, for us and for them, so it's pretty cool."

So why did you kick Josh out?

"I really don't want to go into like any details about it, but it's just like, y'know, we had our

differences in his playing ability, and, uh, we just wanted somebody different who could give us the things that we needed, y'know, as far as playing ability an' stage presence an' stuff like that. And we just finally got rid of him. Plus, there was all different, you know, disagreements in the band, and just little things here and there, you know. Josh is cool. There's really nothing, y'know, I can say bad about him."

Do you have a final comment?

"Uh, just watch out for the tour, y'know? Come see our show, otherwise people'll die an' you'll hate it, y'know?"



Suffocation

*left: Mike
below, left to right:
Doug, Frank, Josh*





Grave, heavy death metal from Sweden, signed to Century Media and put out a really superb album after doing three demos. Guitarist/vocalist Ola came out to New York to do some interviews, and I snagged one.

Is it true that there's one song from each demo on the Into The Grave album?

"Yeah, it's true. We got, uh, from the first demo, 'Into The Grave', uh, 'Deformed' was on the second demo, and 'Extremely Rotten Flesh' was from the third demo."

Will you have any more demo songs on the next album?

"We think of maybe do something like three demo songs on next album, too. Or maybe we'll do one of the old Putrefaction songs. We think we go for 'Severed Flesh' on next LP."

Did the Tremendous Pain single and the In The Eyes Of Death compilation spread your name around?

"Yeah, definitely. 'Cause, uh, we got a lot of mail. It reached out to more people than the demos did."

Do you get compared to Death all the time still?

"No, not so much nowadays. It's like more in

the Sexual Mutilation days. It's a compliment definitely, I think so. But as long as they don't call us rip-offs. Then it's not a compliment anymore. We don't copy, that's not what we want to be."

Have you ever done a song that deals with Satanism or occultism?

"Uh, 'For Your God' on the LP is like about man killing himself for Satan and stuff. It's not a typical Satanic deal. It's gotta deal a little bit about that, but it's more sick than that type of shit."

Can you tell me a little about where you live? I read you live on this little island.

"Oh, we used to do. We moved from there to Stockholm, but we, uh, were born on that island and we live there until January '91."

Do people overseas say it's getting trendy to go to Sunlight Studios to record?

"Yeah. Especially a lot of people told me on the European tour we did, they do it like, 'Oh, why you went to Sunlight. You sound like Entombed.' But I don't think we sound like Entombed. We go to Sunlight next time, too."

Do you have something to say that we haven't covered?

"Uh, I dunno. Get out and buy the LP, heh. You like it."

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The Black Crowes

Atheist has put out its new album, the follow-up to Piece Of Time, entitled Unquestionable Presence; both are on Death Records. After the death of bassist Roger Patterson, the band recruited Tony Choy from Florida's Cynic for the recording sessions on the new album. I spoke with Steve Flynn, the drummer of this very original band.

Do you have a part in the lyrics?

"Yeah. Um, Kelly writes 'em all. I contributed a lot on the last album, as far as his ideas for writing lyrics, and so does everybody. Uh, Rand is the one who came up with the concept for Piece Of Time, y'know. Kelly writes 'em all, but the input is also about seventy-five percent his. Uh, the rest of the band contributes maybe about twenty-five percent of the ideas and concepts that go behind the songs."

How would you say the lyrics on this album differ from the message of the last album?

"Well, [on] the first album, there tended to be a lot of songs dealing with religion, and this album, the topics [of] each song [are] totally different from the last. There's no kind of continuous theme, and there's no real message. It's still the same style, and the same type of topics, but each song is much more varied than it was on the last album. Um, and the topics deal with nature, with, uh, adolescent teenagers, with, uh, UFOs, with the thought process, with retribution. Uh, y'know, they're better, they're more mature than the last album."

Would you say that the new album is easier to take in from one sitting?

"This album, you definitely can't take it in in one sitting. Uh, to give you an average comment, one letter we got, this kid wrote in and said, 'I got your Piece Of Time album about eight months ago. An' I first heard it, an' I didn't like it at all.' And then he played it, uh, a couple months later, and listened to it about four times. And then he said he never stopped listening to it since. He listens to it every day, he loves it, he loves it. And that's kind of a general thing. Mostly, yes, it kind of goes past, and you have to, um, listen to it a couple times before you, y'know, catch on to everything."

Is that the same vibe with Unquestionable Presence?

"Oh yeah, yeah. The songs are a bit more technical than they were on Piece Of Time. But on the other side, they flow better. So, all in all, you can't really just put it on once, listen to it, and turn it off, y'know what I mean? Y'know, like we said, it'll definitely take more than one sitting. But I hope not too much. Sometimes, y'know, that'll tend to take away. If someone, they go out an' buy it and they put it on, they don't like it immediately, I think

sometimes, y'know, they'll pick something else out of their selection to play, y'know."

So, no more demo material on the new one?

"No, no, thank God. It was always a joke, y'know? Like the song 'On They Slay', we were in the studio with that song like four times, y'know. It was a pleasure to go into the studio and not have done the material before. No, this is all brand-new, from about a year ago to now."

How many brands of sticks and heads did you go through in the beginning before you decided, 'This is the brand I want to play'?

"Quite a bit, actually. I'll tell ya, I used to buy all different kinds of heads. I didn't know what I wanted, I wasn't sure, until I got better as a drummer, and I knew more what I wanted to sound like. Um, I went into the music store one day, and, y'know, told him, 'This is what I'm lookin' for,' and he gave me Remo Pinstripes, and since then, that's all I've ever used. But when we did Piece Of Time, I used, uh, a white coated Ambassador head [on the snare], and I've used that ever since.

"And the sticks, I've went through so many pairs, y'know, too heavy, too light. You'll have the same size, like a 5B, but with different brand names, they can be four or five different weights and sizes, y'know, from Pro Mark or Ludwig, or whatever. So, through trial and error, I've been playing Zildjian sticks now for a couple years, 5B wood tip, because there's no finish on them, there's no varnish, and it's a natural wood, and they're not slippery when they're wet."

The time it takes to finish a song with all the revisions, has that process shortened over time?

"No. Um, well, I'll say [it takes] about a month. See, we'll write the main body of the song, and the things that change over periods of months are mostly the drums. Um, when we first write a song, I'll play something really basic, y'know what I mean? Just so we can get through the song. And then, as time goes on, I'll sit and go through each and every part, and put in fills and new rhythms and breaks and stops, y'know. I go through periods of, uh, changing and rearranging, y'know, until it gets perfect. So, um, the actual guitar work is usually finished within, say, two, three weeks, depending on how long it takes us to get all the basic parts down. But the time definitely hasn't shortened. If anything, we've scrutinized and made it longer, y'know, on the second album."

Did you ever consider going to another studio than Morrisound?

"Uh, not for Unquestionable Presence. We had definitely had plans to go to Morrisound. Um, and

in-between Piece Of Time and Unquestionable Presence is when Morrisound, y'know, really got super popular, and Scott Burns did every album you could think of. And, y'know, Piece Of Time, that was like Scott's first album that he ever did, like full project on his own. Well, he did the first Obituary album, but that was eight-track. Ours was the first full twenty-four track production that he did, and then right after us, he did the Sepultura. So, we thought, y'know, 'Well, since so many bands are going, maybe ...' But then we thought, 'Why change? Y'know what I mean, it works there, we know we'll get a good sound.' We made sure that you can hear the bass on certain parts, y'know, where there's fills and so forth."

With all these politicians coming out, saying, 'I'm gonna run outside the system, and I'm not gonna play the game,' how much of a chance do you think the Democrats have in '92?

"Unfortunately, y'know, since the Gulf War, Bush has been so strong, uh, with the American people [up until now]. And I don't think there's any Democratic candidate that would have a chance. I'm a registered Democrat myself, although I swing. I believe with the issues that are out today, you cannot be hard-line one way. You can't intelligently address every issue and be, um, a hard-line conservative or a hard-line liberal. Um, so I'm a conservative liberal, and I'm a liberal conservative. It depends on the issue, y'know. And I would like to see, uh, that happen with more politicians, y'know what I mean? More people that are less hard-line, and more willing to sway, depending on the issue, y'know. Because there's a lot of really important issues that need to be tended to, which extremities on both sides won't attend to, uh, because they are who they are, and [they're] against certain issues because of that. I don't think that works anymore."

That's all the questions I have. Do you have a final wrap-up comment?

"Um, no, just, y'know, give [the new album] a listen, y'know. Don't just listen to it once and say, 'oh, it's too technical,' or, y'know, 'it went over my head,' or, 'there's nothing catchy.' Try to hear it for what it is, and not just, uh, another death metal band comin' outta Florida. I want people to check it out and, y'know, hear what they think. And thanks for doin' the interview."

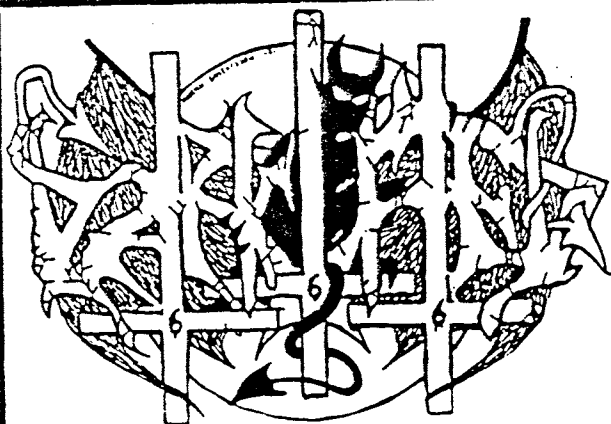
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"For not to learn, is not to gain."

A large, atmospheric illustration on the right side of the page. It depicts a person in silhouette standing in a field of tall grass, looking up at a large, glowing moon or planet in a starry night sky. The scene is dark and moody, with the light from the celestial body illuminating the person's face and the grass.



Impetigo has been around for a while. The band, from Morton, Illinois, recorded two demos and then signed with Wild Rags Records for an album, Ultimo Mondo Cannibale, and a subsequent EP called Faceless (both reviewed last issue). Impetigo describes itself as grindcore/death metal, with a bit of noise. Here is an interview I did with my pal Mark Sawickis, who is the rhythm guitarist for this phenomenal band.

First things first: How do you like the production on the Faceless EP as compared to the first album?

"Well, I think the Faceless EP has a much better production than the Ultimo LP, but that's mainly due to two reasons! One is that it was done in a twenty-four track studio instead of a sixteen track like the LP. And the other is that the guy who engineered Faceless knew what he was doing, unlike the guy who did Ultimo!"

Then it came out the way you wanted it more so than on the album?

"Ultimo was fine except the guitars came out way too low in the mix, and that really sucked! Faceless is closer to how we wanted things to sound, but it's even closer on our second LP, which was recorded where we did Faceless. We did a few things different in recording the LP, but we still strive for even more ideal sound on future releases!"

Would you say that on the new songs off Faceless, there is less of an overall goofy- or silliness than on the first album?

"Definitely. We are trying as much as possible to get away from the silly/funny shit. And I think a lot of it was that Ultimo had a lot of old songs on it from our earlier days when we were a more humorous band. But that shit got old quick -- I hate it! The new LP has a much darker and gloomier feel to it. There's still twisted touches of dark humor, but is it funny or sick? We like to have fun, but you don't have to do funny shit to have fun. Fuck that

stuff. We are strictly a horror/gore oriented band, and that's pretty much what all the lyrics from here on will deal with. It'll feel much darker and more hideous!!"

Do you have any more preliminary info on the second album?

"Well, our second LP, Horror Of The Zombies, is all recorded, and now we are just waiting for it to come out, which is supposed to be in late January if it can stay on schedule -- and I mean 'if! We are really pleased with it. We are just finishing up on the cover and layout, but the recording has been done for some time! It's got ten songs on it, which are: 'Boneyard', 'I Work For The Streetcleaner', 'Wizard Of Gore', 'Cannibal Ballet', 'Mortuaria', 'Defiling The Grave', 'Staph Terrorist', 'Cannibal Lust', 'Trap Them And Kill Them', and 'Breakfast At The Manchester Morgue (Let Sleeping Corpses Lie)'!! It's easily our best work to date, and Wild Rags will release it as LP/cassette and they will now do CD's as well, and Semaphore will put it out in Europe! We are also having trouble getting someone to take cool photos for the back and possibly a poster. It better be soon!!"

Does the scene in your area still need a swift kick in the ass?

"Fuck yeah. This area really sucks, show-wise. Unless you are a big band, people could give a fuck! Shows are lame, the clubs are lame, and the promoters/organizers are suck dick scam artists!!"

Have any vicinity bands worth mentioning come out?

"There are many cool bands in the state, such as Maimed, Eyegouger, Morgue, Contagion, Cianide [sic], Broken Hope, Master, Macabre, Sindrome, Dead Fetus, and more. But sad thing is most of them don't really get anywhere outside of this area, 'cause they don't really get into the mail and 'zines! The scene up around Chicago is very competitive. I'm glad we're not into it, 'cause we are down state

where there is nothing!"

Have you had a chance to develop Impetigo's live show any, or have you not played enough to?

"Live, the show is coming along, and it continues to get better. It's a bit sloppy, 'cause we can't always practice as much as we like, but we still manage to keep it interesting. You never know what might happen at one of our shows, and we plan to do much more with it in the future, as we have only done about eighteen shows or so. But it's really hard for us to do many shows, 'cause we all work and we don't have transportation or good equipment, really! We do what we can, but we also have a lot more ideas to come!"

What do you think of the NC-17 rating that was supposed to replace the X rating? Did the new rating change anything?

"I think it's pretty lame and hasn't done shit, really. I guess in the present time, due to all the heavy censorship, it's the only way some films can be released and play theaters. But back in the '70's and early '80's, all those NC-17 films could have easily gotten R ratings, so it really doesn't say much now. It's a failing last ditch attempt to save film makers who try to do their own thing and not water shit down!"

How do you feel about the death of vinyl, as far as the major labels and record chains are concerned? Is the CD superior and vinyl's time has come?

"Well, it's mixed feelings, I guess. At first I was pissed 'cause I was a vinyl nut, but then I bought a CD player, and shit, I love CD's. It's all I will buy now, unless it's only on vinyl! CD's are far superior to vinyl and tapes -- they are much easier to work with. But what I miss most about vinyl is the nice big covers and inserts and shit! But now vinyl in the form of 7" is coming out like mad, so I collect them! Really, I hate tapes the most, but I must admit, I love CD's!"

Is the Postal Service justified in raising stamp rates?

"I could see maybe one or two cents, but not fucking four cents! Their service really is shitty, and maybe if they wouldn't hire so many freaks, bums, losers, weirdos, and slob, they might get some work done correctly and in a timely fashion! I think that is their big problem -- the workers are total zombies and they just don't fucking care!! Granted, I do know some cool postal workers, but they are the exception! So I guess that's a 'no' answer to your question, man!"

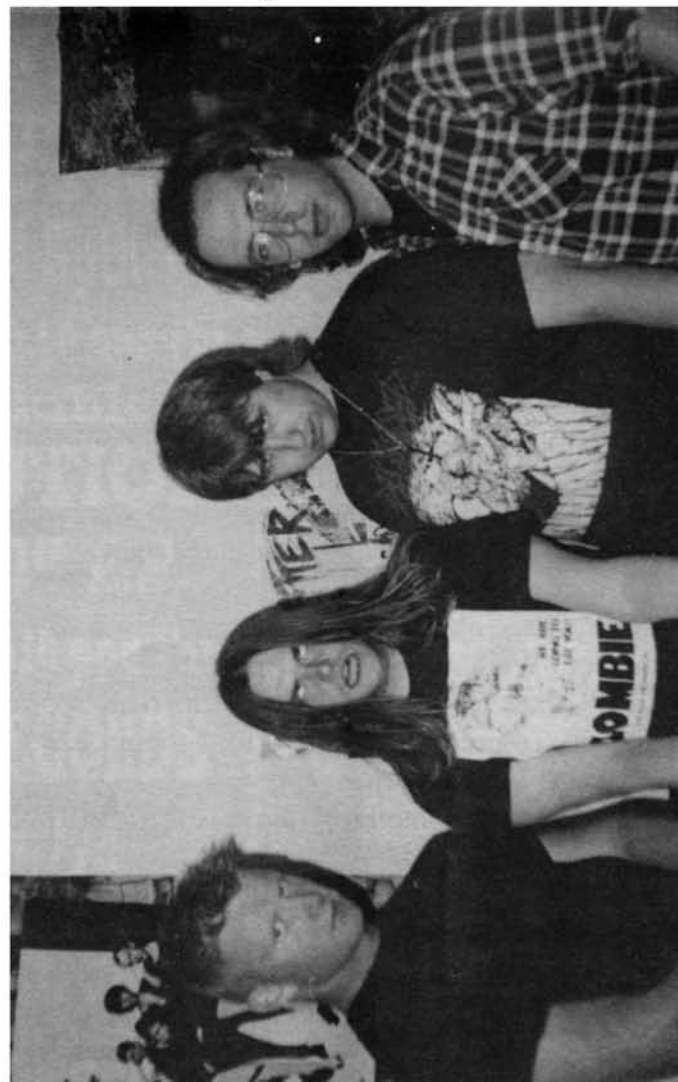
Is it a good thing that mid-sized labels are picking up lots of death metal bands?

"A lot of people think it's bad, but fuck, I don't care. As long as the cool shit keeps coming out and I can get it, fuck, it's cool by me, no matter what label it's on. Usually the bands get to do a better quality product this way! Bad thing is, a lot of bands get ripped off by these labels, but no one forced them to sign! I guess it's got good and bad points, but I think things are going alright. But without a doubt, some labels are better than others. But you usually hear a different horror story about each one, so who knows -- I just want to buy the shit! Fuck yeah!"

Is there some point you'd like to make as a last comment?

"Not really anything else, but thanks to you, Richard, for the cool interview, and best of luck with your 'zine, man! The interview was different and interesting -- keep it up! I know it's not always easy to do that!"

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courtesy Impetigo

PESTILENCE



Pestilence, containing three death metalers from Holland and one from the USA, has come out with a new album following the departure of former bassist/vocalist Martin van Drunen to Asphyx. Guitarist Patrick Mameli subsequently took over the vocal chores, and Cynic's Tony Choy filled in for Martin on Testimony Of The Ancients and on the road, but the focus of the following interview is drummer Marco Foddiss.

What are you going to do for a permanent bassist? Tony Choy is still on loan, right?

"Um, well, you know, we're not really looking for anything like permanent bass player at the moment. We have like a European tour coming up and all that, and he's all gonna do that, so, you know, we're pretty much sure 'til, I dunno."

Until it comes up?

"Yeah, 'til something interfere with his plans and all that, you know."

In Holland, do you pay attention to politics at all? Does it interest you?

"Yeah, well, in a way it should interest everyone. Uh, well, they talk about different stuff than

they talk about over here, you know. No, I haven't been home for the past month or so, so I don't really know what's going on there."

What kind of research did you do to come up with the concept and the lyrics for the album?

"Um, well, actually, there's no kind of research on anything. I just started to write lyrics for this album, and just, you know, turn out the way they are now. And, you know, when I had like couple lyrics written down, then -- they all have kind of similar kind of stuff that interests me, you know -- so that's when the idea came of, you know, to making it a concept album. It wasn't like planned before to turn out a concept album. I knew pretty much what I was going to write about, you know."

Concerning the quest for the truth of existence, what answer did you come up with?

"There is no answer. That's the whole thing. You can ask, you know. It fascinates me to write, you know, books, like studies of occult philosophy and all that. The where, the why, the wherefore and all that shit. But when you read those books and all that, you know, there is all kinds of like group or

sects or whatever you wanna call them that have their own theories about all that stuff, you know?"

What's that painting on the cover of the new album supposed to be, then? The machine hanging in the air, what is that?

"Yeah, um, I dunno really how to explain that ... to find the right words in English. It's kind of like, you know, the ball could be taken as symbol of God, you know. It's mechanical, and everything mechanical is made by man, you know, so it's kind of like God is made by man and all that shit ... I mean, it's not like everyone has kind of, you know, their own idea to it or something like that."

Do you think that you lost any fans from the last album, because the new one is different?

"It is different, but I think it's kind of early to say, it's not long enough on the market. As for the reviews in magazines and all that, they've all been, you know, pretty good, excellent. I dunno about here, though. In Europe, everyone's into it and all that, you know."

Do you have a last comment that you want to make?

"Um, well, to all the readers, you know, I hope if some people are here, they enjoy the show, you know? That's about it. Stay yourself."



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Coroner

MENTAL VORTEX

Coroner came through town in support of the new one, Mental Vortex, so I hooked up with the drummer, Marquis Marky, and we spoke about his superb Swiss band.

What is one big change in the music or otherwise you've made from the first album to the new album?

"Of course, the lyrics, I guess, are much better now than they used to be on R.I.P. It was actually the reason why we never printed the lyrics, because some of them are very bad."

If you had to put yourself in a category, what would that be?

"Music, hee hee. I really don't know. It's hard to say, because it's kind of mixture between all different styles of even from modern music direction. It's probably ... I don't know, avant-garde metal or something, ha ha."

Did you listen to a lot of classical music to get that sound on Punishment For Decadence, for instance?

"Yeah, of course it's mainly Tommy was really into, uh, classical music. Um, as for myself, never listened to a lot of classical music. There's some exceptions, like for example, Bella Borck, um, and he wrote some really weird stuff, some really strange compositions. And actually, I really don't like, y'know, Mozart, Bach."

A lot of people might think Switzerland is just a place where criminals have secret bank accounts, and they make watches. How do you counter that?

"Right. Um, well, I know that Switzerland's got a very clean image, like everything is alright there and stuff. And uh, in fact, there is a lot of bad things goin' on. For an example, uh, especially in Zurich, we got a very, very heavy drug scene, uh, which is one of the main drug centers in whole Europe. And um, it's like a park, and every day there is people dying there an' stuff, and then no one's talking about this ..."

You mean from muggings and shootings? How do they die?

"Yeah, it's like heroin and all that sort of shit. So, um, that's one of the things the outside of Switzerland just don't know a lot about. But on the other side, it's a good place to live. Y'know, everything is very good organized, and it's a good place just, y'know, to relax. And you don't have big problems in Zurich, I mean, except for you need a lot of money to pay your rent and shit. But, uh, it's not like that we have like, uh, y'know, main important changes every year or something. Everything's very clear, so it's a good place to stay when you come back from touring an' stuff like that, and don't think

about anything else."

How often have you considered getting a second guitarist?

"Uh, well, actually, we wanted to have a second guitar player, uh, in the first time. We couldn't find any. We wanted to have a singer, we couldn't find any singer. So, um, finally we really get used to play as a trio, as well live. So I think it wouldn't make any sense to get a second guitar player after the fourth album."

Will you have the same album cover format as the last two albums from now on?

"Yeah, definitely. Actually, it's pictured as well on Punishment For Decadence, on the original cover we got in Europe. You guys in the States got a different cover. That was a problem we had with the record company in that time. They just changed the cover. The original cover is from, uh, a French artist, and, uh, the record company was afraid that it wouldn't sell, because it doesn't look like heavy metal or something. And they did that, uh, very cliché-wise [cover]. And uh, we really hate when they just put out things, uh, which we don't like."

I've heard people compare it to the Grateful Dead.

"Oh, okay, that's cool, at least, ha ha ha. That's alright."

What about that home video?

"We're doing like a forty-five minute video cassette, um, which will show like six or seven songs, um, like some interviews, like probably some, uh, things we filmed ourselves. Uh, it should be out probably in March or something, because we have to finish it."

When did you decide to do all these classic rock covers, like Jimi Hendrix and The Beatles?

"Um, well, actually it's just, y'know, for fun us to play, that's all. I dunno, first of all, we all got like kind of different tastes, so it's something very special when every one of us likes one song. It's just, if it happens, okay. We came up with that idea, actually, in the studio."

Is there one theme that you're trying to get across on the new album, or do all the songs have nothing to do with one another?

"Yeah, actually, no, there is really different topics. Um, probably I talk a little bit more about, um, religion this time. For an example, on 'Divine Step', um, the lyrics handle about, you know, the final moment when you die. I mean, it sounds very cliché, but, uh, I don't talk about, you know, like dying itself. I mean, this will be the final truth, where you find out how important it was, how you acted during your life."

Does that reflect on your personal beliefs?

"Um ... not really. I'm more asking questions in that song. It's not that I say it's like that, or that I believe it will be like this or that. It's more like I ask what will happen."

How do fans react to the new album, since it's so different from the older ones?

"I think, first of all, that people who are into Coroner, they know that it will be change from album to album, because we don't want to do the same thing over and over. So, uh, we try to experiment with new things and new sounds, and I think these guys will like the new album, definitely."

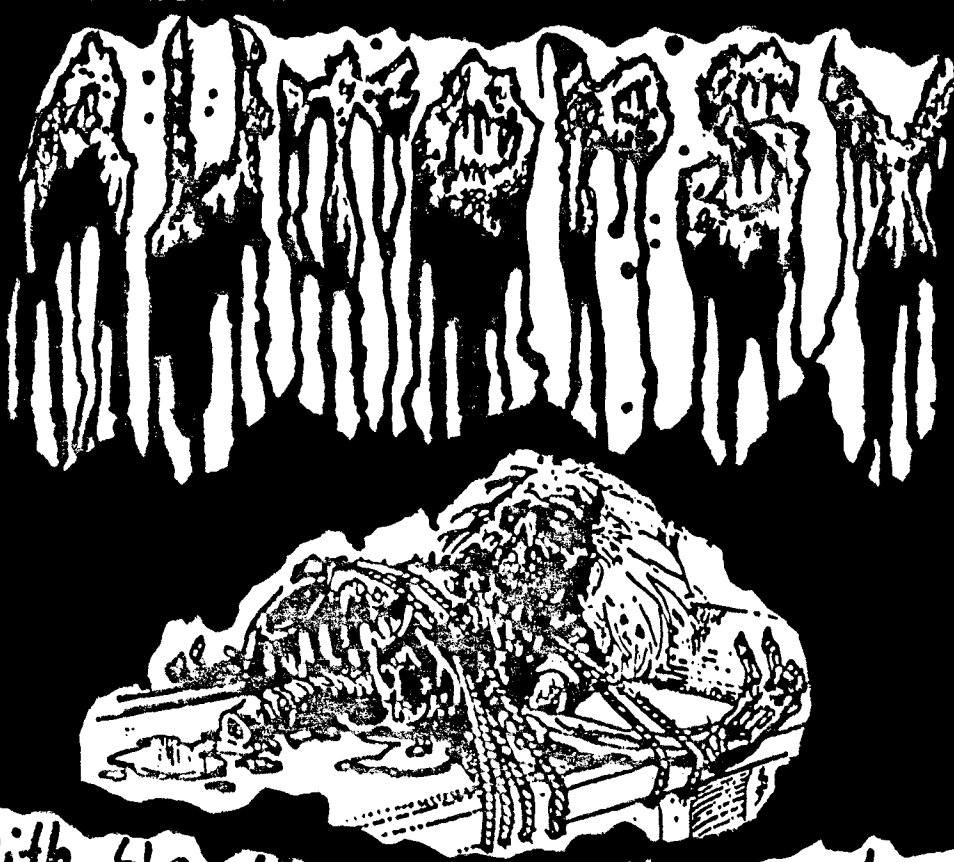
So is there a last comment about something we haven't covered?

"I don't know. No, I think we covered a lot ... Yeah, prob'ly, uh, just be more open minded. Uh, try to listen other music directions, prob'ly, because, uh, I think there is a lot of people, um, who just not up to listen to something different. They close their minds and they just want to hear one music direction, which is very bad, because you really can discover totally new worlds when you just open minded. That's all I got to say."



Tommy T. Baron and Ron Royce
in Washington DC





Sex With the dead is a very underrated and misunderstood thing... it not only brings great physical pleasure, but a higher level of mental awareness can be achieved when with the right corpse. And of course there is the smell, which is like no other. The aroma from a ripe cadaver seems to only fuel my insatiable hunger until control is an impossibility and the senses are intensified beyond comprehension. For me the grave is much more than a place of rest... it is a way of life and a gateway to wholeness.

After two killer demos, two sensational albums and a great EP, Autopsy, the band to end all bands, is preparing to unleash a new EP on Peaceville Records. My friend Chris Reifert, the drummer for this amazing death metal band, was kind enough to do a mail interview with me.

What's news on the Fiend For Blood EP? Did Steve "session bassist" DiGiorgio play bass on it? When, roughly, will it be out?

"Yep, Steve's on it. It's got six songs of violence, sickness, and perversity on it, and it should be out in January sometime for yer gramma to finger her pussy to!"

Do you have any early tour info, in Europe or otherwise?

"Nope, sure don't. (Boring answer, eh?)"

How did Josh Barohn come to be in Autopsy as bassist?

"He called me and said he wanted to come out and give it a shot, and now he lives here and is a member of the band."

What happened with Suffocation that resulted in the band dismissing him?

"I don't know exactly what that was about, except I'm glad it happened, 'cause it worked killer for us."

Will he try to approximate Ken Sorvari's or Steve's style on the older material, or will he interpret the bass lines of the older stuff in his own way?

"He just plays the songs (new & old) however he wants, so long as it sounds good."

Do you support any pot-legalization groups, or do you not get into the politics?

"No, we're just smokers for now, but who knows what the future holds."

Do you see a time in the future where pot is legal?

"As long as Republican pussys are in charge, life will be uptight and repressed, 'cause they're afraid to have oral sex, 'cause they're in love. So kick 'em in the can and smoke OB's 'til ya foam at the mouth and fall over backwards is what we say! They're all chocolate speedway merchants who eat doody!"

We've all heard about the censorship movement in Florida, what with the 2 Live Crew thing. Is there a prevalent attitude like that in California?

"I don't give a fuck, 'cause it won't affect us -- we're not gonna change anything for some tightass shitfucks who don't want their stupid kids to know about the real world. Fuck 'em and their brats, too! Listen to the Mentors and eat my log!"

There was a progression of music styles from Severed Survival to Mental Funeral. Will there be

more of this on the next full-length album?

"Same shit, new album. More fast, slow, heavy stuff to rot the innards and cause miscarriages worldwide. Don't expect any drastic changes."

Have you considered investing in one of those head-harnessed mikes, instead of the ones on the stands?

"Maybe someday, but we're completely poor, so we can't even afford strings or sticks right now. Ain't life a bitch?"

Do you foresee any conflicts with your cover art on future releases, as with what happened with the original art for Severed Survival?

"Actually, we had a choice on that one, so it's not a big deal. The next cover is up in the air as of now, but it ain't gonna be no Ed Repka piece of crap or anything like that."

Do you have any last comments to throw in?

"I need a joint! Thanks, Richard -- you rule! (Insert silly closing comment here.)"



courtesy Autopsy



live at Michigan Death Fest II



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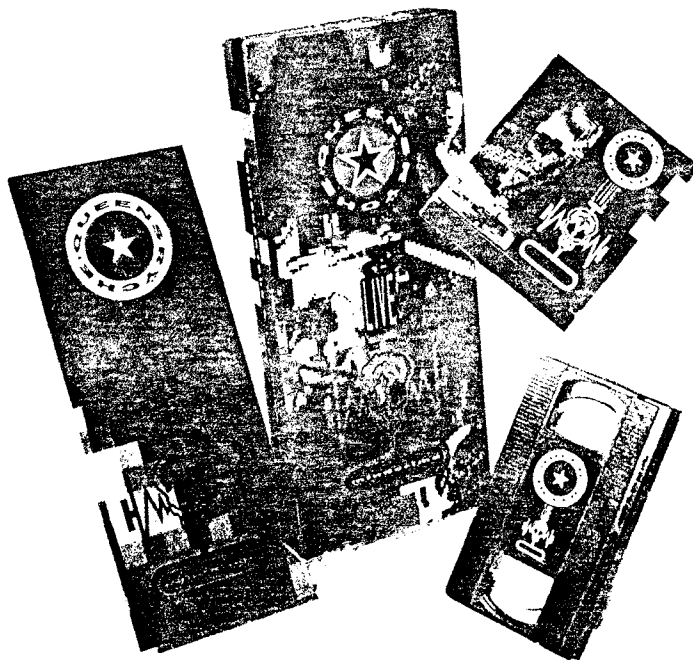
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BOLT THROWER

The U.K.'s Bolt Thrower came to the Bayou in Washington, D.C., in support of the new one, War Master [see the Concert Review]. Andy Whale on drums graciously agreed to talk to me between bands backstage. Okay, on with the interview.

How did you guys decide to tune to A natural on Realm Of Chaos?

"The down tuning? It was just one thing we decided to do, really," Andy replied, "to get a heavy sound. In a way, at the time, a lot of bands were doin' it as well, y'know. And it's nothing new, really. I mean, y'know, a lot of the old bands, Black Sabbath and all that, used to sort of do the same kind of thing. Y'know, an' uh, [U.K.] Sacrilege as well."

You uptuned on the new one, didn't you?

"Yeah, yeah," Andy explained. "Well, what it was, was on the 'Grindcrusher' tour, y'know, in '89, we, uh, decided to do it, because live, if you get a bad P.A., you just can't hear anything, you know? So we tuned up to three below, and you get loads more clarity, but you still get the heaviness, in the songs. Which you need when you play, you know. If you can't hear anything, you might as well not bother."

How many songs on average must you have when you go in the studio, since you sometimes make up a song or two when you're in there?

"Yeah, well, I mean, we always go into the studio with nine songs," said Andy. "Over the last two albums, like Realm Of Chaos an' War Master, we've made a song up in the studio as well. 'Cause we're in the studio for about a week and a half playing together, an', y'know, sort of like, uh, your juices get flowin' like, an' you get into the rhythm of what you're actually doin'. What happened with War Master was, uh, Baz [guitar] just came up with, you know, a riff, an' we went from there. It's like an extension from, uh, 'World Eater', which was 'Cenotaph', y'know, which is like 'World Eater 2', basically. An' um, so me an' Baz just went into the studio an' just put it down in about four sections, you know, and that's how it came about, really. And it was the same with 'All That Remains' as well, on, uh, Realm Of Chaos. Just one of them things we've managed to do so far, y'know what I mean. Uh, it just works out good."

Why didn't you have any distortion on Jo's bass tracks on the new album?

Andy explained, "It was distorted, but not hella, y'know what I mean. We did go for an actual overall smoother guitar sound. Just for, y'know, the clarity, and it just worked, y'know. We wanted like a smooth but still heavy sound, y'know. The production on War Master's the best thing we've done, so

we could afford to do that, really, y'know. The way it turned out is fine."

What types of sticks and heads do you use?

"Uh, well, I basically use any sticks, you know. I just use two B sticks, that's the thickness I use. I'm not too bothered about the make, y'know. But, uh, skins, I always have Remo."

Do you use those because they take a lot of punishment?

"Well, the ones on the toms, I always have pinstripe, because they're dampened, so I don't an excessive ring on 'em, y'know. An' on the snare and the bass drums, I always use, uh, black dots, which take a lot of the battering, you know, 'cause I always use wooden beaters, anyway, you know, which gives you a lot more punchier sound, you know, which is good for the studio. An' then I use, uh, a Piccolo snare, which is really thin, you know, so you get a real snappy snare sound. But I mean, y'know, it's just the things I like to use. But I always stick to Remo skins for some reason, y'know, I just like 'em."

Are you ever gonna try to do a video again, after all the shit that happened with 'Cenotaph'?

"Oh yeah, yeah," replied Andy with a smile, "but we're gonna be a lot more in control of it, y'know. It's gonna be a lot more live stuff. What happened was, uh, Dig [head of Earache Records] liked 'Cenotaph' so much, y'know, he wanted to do a video. So somebody turned up at the Marquee in London, y'know, an' shot us live, uh, an' then went away. We were on tour in the U.K. like; when we come back, it was all finished, you know? And it's, uh, 'This is the video, lads,' y'know."

"But basically, we weren't 100% happy with it, but it did it's job. It got the single on the music stations. But really, we couldn't understand, y'know, the sort of like, um, people runnin' around at double the speed, had anything to do with, uh, 'Cenotaph'. I mean, y'know, the man who videoed it tried to make it sort of like they're rushin' to their grave, y'know. It was cheap, but it wasn't what we liked. We're prob'ly gonna do a live show, y'know, a whole video. Prob'ly be next year on the European tour."

Why do you think in the press, whenever they're talking to a grindcore band, they always say, 'Are you a vegetarian? Are you a vegan?' Why is it so connected?

"Yeah, I dunno. It's just 'cause all of us used to sort of like be into, uh, y'know, punk an' all that, an' the hardcore type thing. It was sort of like, uh, a natural progression, you know. All the bands an' all that, y'know, Napalm an' Carcass type, we all've sort of like been around at the same sort of time, you know. And like, at the time, it was in a way

quite trendy to become a vegetarian, y'know what I mean. Like, it was trendy to be a crusty like. In fact, I dunno, about 40% of the U.K. population must be vegetarian now. It's just a big thing over there.

"I mean, like with this grindcore thing, in England and Europe we get called death metal, but in America we get called grindcore. It's strange, y'know. We just want people to like us because we're Bolt Thrower, not because we're a trend sort of thing, y'know. But it's just like, uh, music mags catch onto things. They like an angle, don't they? Y'know, 'cause they know it's gonna sell like, uh, copies. It's always the way with big mags. It's what they want, isn't it? They want an angle sort of like to aim for, y'know, where, 'Oh, you're vegetarian, but you talk about murder an' all this like, an' war, y'know.' Basically, nothing to do with it, really."

Speaking of which, how much of the war thing in general is going to be on the next album?

"Well, I mean, the next album's gonna be called The Fourth Crusade, which is our fourth album, an' it's sort of like all the crusades to the holy land as well, you know," Andy revealed. "It's gonna be like a futuristic version of the medieval time, sort of thing."

So there's going to be more stuff going on in the mind?

"Yeah, yeah, yeah," agreed Andy, "like you say, it's more of a psychological aspect to the thing. Y'know, where Karl's [vocals] always tried to do that anyways. He's always tried to put double meanings into his songs. But, I mean, uh, most people just get the war side to it, y'know. But if you actually read into it, y'know, you can like, uh, see other things. Like a lot of people do, y'know. They'll write to Karl, sayin', y'know, 'Oh, I read this out of the lyrics,' and like Karl hasn't even aimed towards that. Which is good, I mean, 'cause it means people are sort of like not just listenin' to the music, y'know. Well, I mean, we've always been sort of like war orientated, y'know, not as if we're war mongers or anything. It's just, uh, like Carcass bein' gore, y'know what I mean. It's just our sort of thing."

What different styles of music, that one wouldn't think you listen to, are influences on your music?

"Well, I mean, we all listen to like really different stuff," answered Andy. "Like Baz listens to, uh, you know, rap type stuff, an' house type. Y'know, an' like more death metalier type stuff. Gavin [guitar] an' Jo like more Trouble, Candlemass, y'know, that King Diamond stuff. Uh, Karl is totally across the board, from, y'know, extreme death metal

to stuff like, uh, Kingdom Come, you know. An' uh, I listen to a lot of different stuff as well, y'know, from like extreme death metal to, y'know, like, uh, rock type stuff. An' I like a bit of Paul Simon, y'know, I like the tribal drum beats an' all that. An' even things like Queen, y'know. I can't stand disco or anything like that, or rap music, but I like anything."

Do you think that affects your playing style?

"Uh, I dunno, I don't really know," said Andy. "I suppose it does in a way, like, y'know. It's prob'ly a good thing listening to a lot of stuff, 'cause if you get stuck in a rut, listenin' to, y'know, death metal all the time, y'know, you're just gonna start comin' out with generic death metal riffs. What we try an' do is go for more of an original sound, which is, y'know, not standard songs, y'know, what like you're supposed to do, sort of thing. I suppose everything you listen to influences you in a way. When it comes down to it, y'know, it's always got that Bolt Thrower stamp on it. You can always tell it's Bolt Thrower, but it always sort of like moves a bit forward as well. From the three albums it's sort of like progressed, y'know, but in a way that you can still tell it's us, y'know."

How important is it for you that this U.S. tour goes well, since you've been trying to get over here for so long?

"Yeah, well, I mean, what happened with the Dark Angel tour fallin' through," Andy began, "I mean, that totally put us back, because it got canceled about four days before we were supposed to fly out, y'know, an' we really wanted to do that, y'know, 'cause it would've been good for the band."

So do you have a lot riding on this tour?

"Well, in a way, yeah," Andy continued. "I mean, you always want a tour to go well. I mean, it's doin' okay at the moment. We're averagin' about two hundred people a show, which for a first tour is like pretty good, y'know. Basically, what we wanna try an' do is not lose too much money, y'know, 'cause every band that's come out from England on tour, like the 'Grindcrusher', an' then when Napalm came over with Sepultra [sic], they lost hell of a lot of money. An' we don't wanna do that. We wanna try an' be the first band that can go away with, uh, y'know, not losing money. But, I mean, basically what we're doing is, we're comin' over to put some roots down, an' show what we like live, y'know. Say, 'We're Bolt Thrower, y'know. We can play this music. We're not some band that can only play in the studio.' An' up to now, the seven dates have gone really well, you know. It's sort of like, that's the way it is, you know. You can't really

expect too much on a first tour, y'know."

Well, that's all my questions. Do you want to throw something in that we haven't talked about?

"Well, not really, you know," said Andy congenially. "Just, uh, cheers to everybody that's come to the shows over in the States, y'know. So, like, as soon as we finish this, [we go] to Europe, an' then in February we'll start makin' up new songs for the next album. So we'll have another album out by next autumn, y'know, which'll be like The Fourth Crusade. It'll have a very good video with it, as well, hah. So that's basically it, really, you know. We're just pleased to be across in the States, you know. It's a new thing for us, an' uh, it's a new challenge, y'know, we like that. So hopefully we can build on it, y'know."

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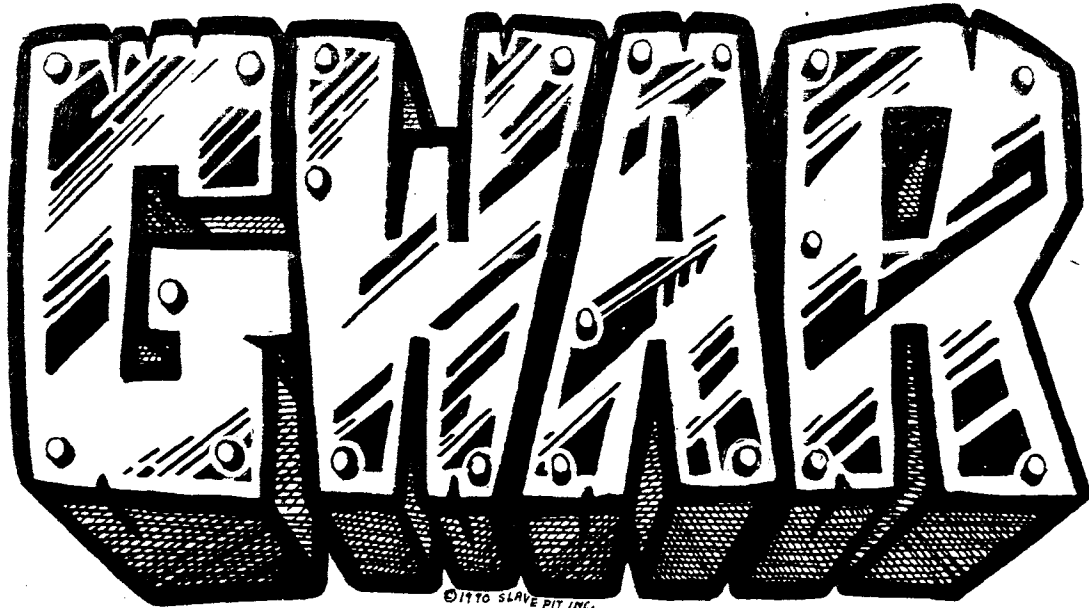
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A Woman's Perspective

by Daisy Rooks

Whenever I go to shows, there is always the usual group of girls standing in the back of the room, gossiping, pointing at their (boy) friends, "moshing it up", and holding their coats. These girls are all too happy to play the "support your man" role that females all over play too frequently. As a female involved in the scene, I think this role is bullshit. In a supposed alternative to society like hardcore, women should not have the same subordinate roles they do in mainstream society. This MUST end. The only way for women to get equal recognition in this (or any other) scene is for these apathetic roles to stop. We all (males and females) need to understand that these women change the emphasis of a show from music to getting picked up, and thus dismiss ALL hope for women involved in the scene. We ALL should denounce these women at shows and work to create a true alternative to society. One that values women on their participation and sincerity, not on their ability to "look good for the boys" and be a coat rack.

Abusing The Right To Scream Discrimination

by Mike Goettl

Recently, as everyone knows by now, America has fallen victim to another serial killer. Nothing new, nothing out of the ordinary, yet it has exploded into a racial issue because of serial killer Jeffery Dahmer's prejudice. I recently read "The Milwaukee Murders" by Don Davis, dealing with America's newly discovered serial killer, which helped me prepare this opinion. Some interesting accusations and speculations have been hurled following this whole situation.

The people of colored skin and people of alternative lifestyles (the gay community) of Milwaukee pointed out the obvious fact that most of Dahmer's victims were black and many homosexual. They said that police did not pursue investigations of such people with the same vigor as if they were hunting the killer of white college kids. We must keep in mind that at the time of the disappearances of these individuals, they were considered missing, with no evidence of foul play, and consequently no grounds for a manhunt. Also, I ask of all of you, where

would one start looking? I personally would have went straight to Oxford Apartments, number 213, and asked if Dahmer had seen them anywhere.

The whole issue of discrimination seems to have stemmed from Konerak Sinthasomphone, the fourteen year old Laotian boy Jeffery Dahmer murdered, all because when the police had a chance to save him, they made a bad decision, which at the time didn't appear to be a bad one. It's one of those situations where you have to "wear their shoes" before you can condemn them for their decision.

Barbara Reynolds wrote a completely speculative article on this situation on August 2nd, 1991, in USA Today, shortly after the whole case was unraveled.

"In response to a neighbor's complaint, police find a blonde, blue-eyed boy, on a quiet suburban street, naked, crying, disoriented, and bleeding from the rectum. They listen sympathetically to a black man, who explains not to worry, it's only a homosexual spat; they hand over the bruised merchandise and leave.

"Not on your life would this ever happen. No in the movies. Not in your wildest nightmares. Police don't behave like that to 'nice white people' in good neighborhoods."

With all due respect to Ms. Reynolds, this isn't a racial issue. I feel she is completely out of line with these statements, especially since she hasn't shown any conclusive examples of her accusations.

"And that's the problem. In areas populated by poor people of color, or gay people without status, the bizarre becomes commonplace. They have no rights anyone has to respect.

"In the Milwaukee mass murder case, Jeffery L. Dahmer is a white man. The people who called the police were black. Konerak Sinthasomphone, the terrified fourteen-year old, was Laotian."

On the contrary, wasn't the decision the police made based solely on the fact that, although others may not agree with homosexuality, it's their right to be? After all, isn't a homosexual spat between lovers the same as a heterosexual one, regardless of color? Would Ms. Reynolds expect police to investigate the background of every individual involved in a domestic dispute? The police were able to alleviate the disturbance and therefore, in their eyes, solve the problem. The police were not over-protecting the WHITE Dahmer, but merely giving equal protection to the HOMOSEXUAL Dahmer.

"If the police had not taken the white man's word over that of the traumatized brown boy and investigated, they would have found a house of horrors, with human body parts scattered about his apartment. And they would not only have saved Konerak's life but others.

"Dahmer's is a classic case of white supremacy at work, a way of life that governs institutions from police departments to courts to the workplace."

This is more like a classic case of pointing the finger than white supremacy. The police department and Jeffery Dahmer might as well have had a conspiracy underway to eliminate the gay minorities of Milwaukee. This is an issue of minorities killing minorities. Serial killers choose a particular group of people on whom to reap their attacks, and the police nor the white race had anything to do with Dahmer's decision.

All in all, that's a great piece of speculation by Ms. Reynolds, but there are a million "what ifs" involved in this issue. Like what if the officers called to the scene were black? What if Dahmer's reign of terror were stopped that night; would it still be a supposed racial issue? What if Dahmer was black? Regardless of all the possible scenarios, the fact is, what's done is done, and it can't be changed by blaming anyone. Reigniting more racial tension with opinionated speculation is going to cause more problems than it's going to solve.

To sum up this whole issue, which I could easily write a whole book about, I have something more for all those who feel this is a racial issue to ponder upon. Hasn't this issue of right and wrong turned into an issue of supposed unequal protection for minorities?

John Wayne Gacy murdered thirty-three young boys, and it's a damn good thing that little boys aren't considered minorities, or we'd have had an identical problem. Henry Lee Lucas has confessed to one hundred fifty-seven murders in his killing spree, but it's a good thing he didn't confess to killing anyone from Milwaukee, because we wouldn't want to make a racial issue out of his "incidents." The Green River Killer, whom has yet to be caught, has killed forty-nine, and God forbid he turns out to be black considering the majority of his victims are white. Is it alright for whites to scream discrimination when blacks kill them? David Berkowitz (the Son Of Sam killer) murdered white females that lived in moderately well-off neighborhoods, the type that the people of Milwaukee obviously feel are over-protected. Angelo Buono and Kenneth Bianchi (the Hillside Strangers), Peter Sutcliffe (the

Yorkshire Ripper), Elmer Wayne Henly, and Alton Coleman, all collectively killed comparatively more white people than blacks killed by Dahmer. And yet there hasn't been any uprisings of demands for better protection of whites.

These killers haven't even scratched the surface of America's long history of serial killings, and it's pretty doubtful that racial issues are going to stop with Jeffery Dahmer. I can't help but be sarcastic in the aftermath of this situation, since all I see are minorities trying to place the blame, which should be directed towards Dahmer, on the white race. They are dead. Live with it.

A Comparison Of The Scene Today To That Of Around 1984-'85, From The Washington, D.C. Suburbs

Hello, everybody, Mike Smith from Deceased here. Rich has been asking me to write this for a couple of months, and after much procrastination, here it is. I don't want to offend anyone (but then again, maybe I do!), so remember, this is just my opinion. How does the scene compare?

Well, for one thing, there were no shows to go to back then except the Capital Center and the very rare club show. You used to be able to buy a record ("What's a 'record'?") on the looks of the album cover alone. It just seems like today metal bands are a dime a dozen. Everybody is doing what everybody else is doing. In the old days, you could pick out a band by hearing one riff.

Bands need to spend a little more time finding their own style, rather than trying to be more brutal than the next band. One thing about this D.C. area I will say is, at least our bands do sound different from each other. If you want these bands to survive, and you want to see a show, then support our fuckin' scene! Come out to the shows to prove to the clubs that this is not a passing thing.

Death metal is becoming a fad quickly. If you're truly into it, cool. If you hate it, also cool; it's not for everyone. But I'm hearing about many bands having their "death metal" part of a song and shit. Fuck that. That's the exact bandwagon-jumping shit that turns something into a fad. I don't want that in my scene.

Last week, as we drove to New Jersey, somebody put in a tape of Slayer's Live Undead. Now, earlier that day, we got in the new Slayer live album, Decade Of Aggression, here at Tower Records. Remembering the cover of that new live album and

hearing the old one provided the inspiration for this article. Now before I go any further, if you love anything by Slayer after 1986, then you'd better not read any further.

Once upon a time, there was a band called Slayer. This wasn't the band that recorded the South Of Heaven and Seasons In The Abyss albums. The Slayer I'm talking about would never have cheesed out like that. They said they would never slow down and would stay underground. They wrote the most killer riffs and had a singer who had the sickest voice in the scene.

Now take a look at the new Slayer live album. Is Jeff Hanneman sponsored by a surf shop? Why does Kerry King wear the same sunglasses as the ones worn by elderly people? I think when King lost his hair, he also lost his ability to write cool riffs. All sarcasm aside, the feeling just isn't the same.

Before you kill me for thinking this way about Slayer, look at the old pictures inside the new live album. Slayer was death metal personified. That's what put you where you are today. I used Slayer as a scapegoat, but so what. Put on Seasons In The Abyss and then play Haunting The Chapel, and you'll see what I mean.

Hey, it's okay to think that everything that comes out of Morrisound Studios in Tampa, Florida sounds like shit, 'cause I do, too. Don't be afraid to have an honest opinion.

Slayer 'zine

This is, in my opinion, one of the best 'zines on the planet, if not THE best. With typewriter-looking print, a glossy cover, loads of addresses, lots of reviews, gorey and funny artwork all over the place, articles, opinions, you name it, it's in there, and it kills. There's plenty of satanic points of view in volume 8, the issue on which this is based, as well as interviews with staffers from Peaceville Records and Nuclear Blast Records, and an interview with Kim August from Ultimatum 'zine (her 'zine kills people also!), who contributed two interviews to this issue.

The interviews are less goofy than the last one, the issue that I discovered Slayer 'zine with. They are also fresh, informative, and entertaining, just as the numerous band reviews and write-ups are. And there's no nazis featured, either. So what are you waiting for? Metalion, the editing maniac that's responsible for this death/grind/doom metal periodical, is such a nice guy and worth writing. Order his masterpiece of a 'zine for \$5. Do it today!

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ULTIMATUM #4 is almost sold out! This is your last chance to read the mag that ENTOMBEDs' Uffe Cederlund hails as "Mega-Godly!!!" and has BOLT THROWERS' Karl Willetts "Chuffed to Death!!!" See and read what these lads are screeching about! ULTY #4 features: GODFLESH, HELLBASTARD, HELLWITCH, AUTOPSY, VDMC, DEVOID, MALEDICTION, MORTAL REMAINS, PITCH SHIFTER, SINDROME, CATHEDRAL, ENTOMBED & BOLT THROWER! We've also crammed art, pix, revus, and a poster of those BOLT THROWER types too! The terrible tome can be yours for \$3.50 (US), \$4/£2 (UK & Europe), and \$5 (Everywhere else) to: ULTIMATUM c/o Kim August/42 Heron Street/Long Beach, NY 11561 USA. Hurry-you wouldn't want to go into battle without it!!!! \$5 is on the way! Mass carnage to follow!

The Foundations Forum Convention 1991, put on by Concrete Marketing, was a huge success. Held at the Los Angeles Marriott hotel, on October 3rd, 4th, and 5th, there were tons and tons of band members, label heads, A&R types, journalists, publicists, radio stations (KNAC broadcasted on location), producers, and more and more different people from all over. This is an annual con where different people in the music business exchange cards and merchandise, and new contacts and friends are made. There were music samplers everywhere, so one could soak up a band or label's talents.

Of course, there were dozens of booths set up in the Exhibit Halls in the hotel, occupied by many and various merchandising companies, national magazines, and record labels. Business cards, videos, magazines, albums, ideas, and much more were changing hands everywhere.

There were several panels on the last two days, discussing such topics as record contracts, touring, demos, press, radio, and record companies. There were many bands that played over the course of the con, not the least of which were Ozzy Osbourne, Prong (amazing show), Laaz Rockit (intense performance), Soundgarden, Crimson Glory, and Fear Of God, who put on a very superb three song set, before being forced off the stage.

This year they kicked off the Concrete Foundations Awards Ceremony, at which various bands won awards such as Best Hard Rock Band, Best Thrash Band, Best Hard Alternative Band, Top Artist, Top Independent Artist, and so on. Ozzy Osbourne won the Lifetime Achievement Award, and Ronnie James Dio won the Dave Prichard Memorial Award for his charitable work, put on by the T.J. Martell Foundation. I must say that this awards show was the worst orchestrated and executed production I have ever seen. Riki Rachtman hosted, and most of the presenters and winners, not to mention the MC, didn't know what the hell was going on.

I think the Forum could have concentrated a lot more on underground music, the extreme stuff that really needed the support more than the abundant hard rock and heavy metal on hand, but still, it was a total mind-blower for me, and I received lots of albums and compilations that I had to go through.

Contact Concrete Marketing at 1133 Broadway Suite 204 New York NY 10010 USA, (212) 645-1360, for more information about its company and Foundations.

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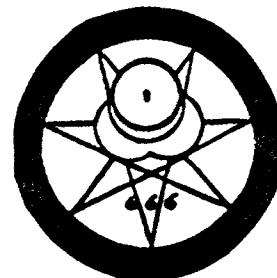
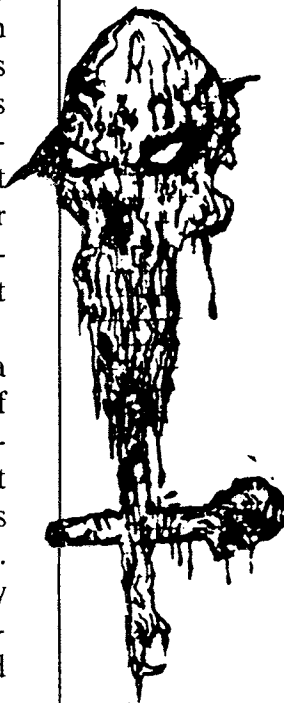
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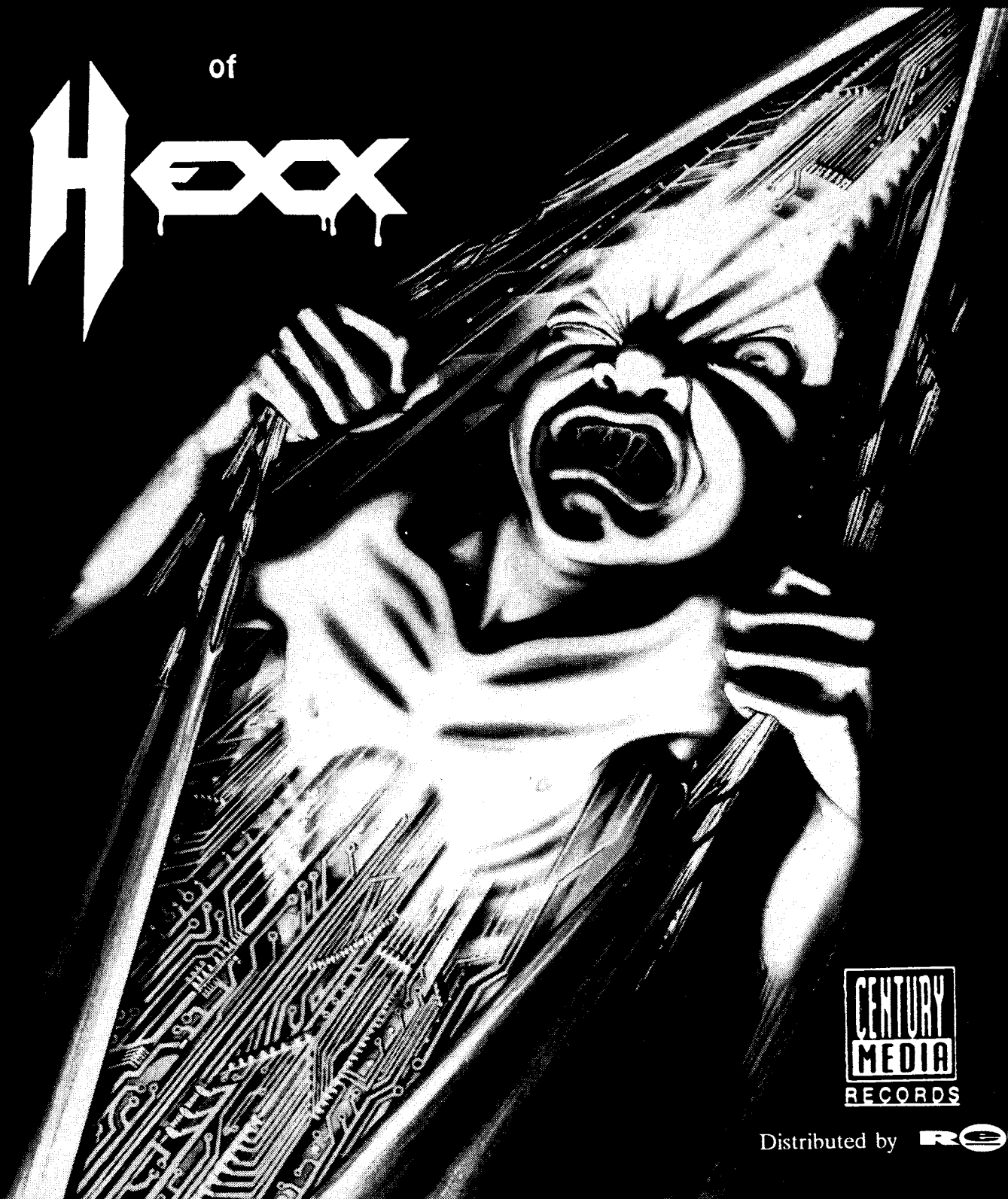
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CONCERT REVIEWS

Bolt Thrower, Sacrifice, and Beleiver

The Bayou, Washington, D.C. 10-24-91

What can I say? This is a tour not to be missed, for one thing. Three good bands, all somewhat different from each other, decimating clubs all across America.

Bolt Thrower was almost terminally late, so the show finally started off with RC Records' Beleiver. The band earned itself a pretty good response from the largely filled club. Beleiver played several songs off its Sanity Obscure release, and a few from past releases, including a track from RC's compilation, At Death's Door.

Sacrifice was just superb, although the openers got a better reaction. The group did some songs from the first album, Torment In Fire (such as the last song of the set, 'Necronomicon', and 'Homicidal Breath'), two from Forward To Termination, 'The Entity' and 'Re-animation', and many songs off the new Metal Blade Records album, Soldiers Of Misfortune, like 'As The World Burns' and 'Lost Through Time'. I waited for years to see Sacrifice live, and was really pleased with the show. The songs from the first album went over the best with the crowd. Interestingly, Scott Watts decided to start playing with his fingers at some point after the second album, because he finds that he has more control that way.

Even though there was no soundcheck for the headliners since it showed up so late, Bolt Thrower's sound was excellent. Opening with 'Unleashed (Upon Mankind)' off the new Earache/Relativity album, War Master, BT was exceptionally intense and tight on stage. The band ripped out several songs from the Realm Of Chaos album, including 'The Eternal War', 'Through The Eye Of Terror', and 'World Eater', which went straight into the video song, 'Cenotaph', off the new one. The pit was truly moving during the bludgeoning set. Also off the new one, Bolt Thrower played 'Afterlife', 'What Dwells Within', 'Rebirth Of Humanity', and 'Profane Creation', among other songs, totally skipping the first album, since it's so old.

So to wrap up, Beleiver was okay, and better live than on album, Sacrifice was awesome, and Bolt Thrower was just totally amazing. The raw but still controlled energy of this last band has to be seen to be fully appreciated, although that talent is also in abundance in the studio. Everyone should check out

the CD version of War Master if possible, because the packaging is just great, and the bonus track, 'Destructive Infinity', is one of the band's best songs.

Overkill, Galactic Cowboys and Anacrusis

The Bayou, Washington, D.C., 11-18-91

Starting with the first band, Metal Blade's Anacrusis was touring for its current album, Manic Impressions. The band started very soon after the doors opened at 8:00 P.M., so there weren't many people in attendance at that point. The guys put on a superb show, however, playing with intensity and talking to the impressed crowd in good spirits. Anacrusis is better live than on album, I found.

The Galactic Cowboys were awful. Boring and seemingly fake, the band switched guitars and basses for every song of its sub-par set, as if only to demonstrate how much money it had. The bassist kept wearing these absurd, cliched "heavy metal" grimaces on his untalented face, and the rest of the band was no better at its performance.

Overkill had lots of stage amps and a large drum riser, as well as a backdrop and very annoying strobe lights that the light person flashed in the crowd's eyes quite often. The playlist was great, though, with 'Deny The Cross', 'Wrecking Crew', and 'Electro-Violence' off the second album, 'Hello From The Gutter' from the third album, 'Elimination', 'I Hate', and 'Birth Of Tension' off the fourth album, and lots of tunes from the new one, Megaforce Records' HorrorScope. The band even played 'Rotten To The Core' from the first album, which was cool, and of course 'Fuck You' as well. And the new line-up did a solid job, and the crowd was eating it up. Overkill was amazing.

Cannibal Corpse, Atheist and Gorguts on tour

CANADA

Jan 15: Opera House in Toronto, Ontario

16: Fouffounes Electroniques in Montreal,
Quebec

USA

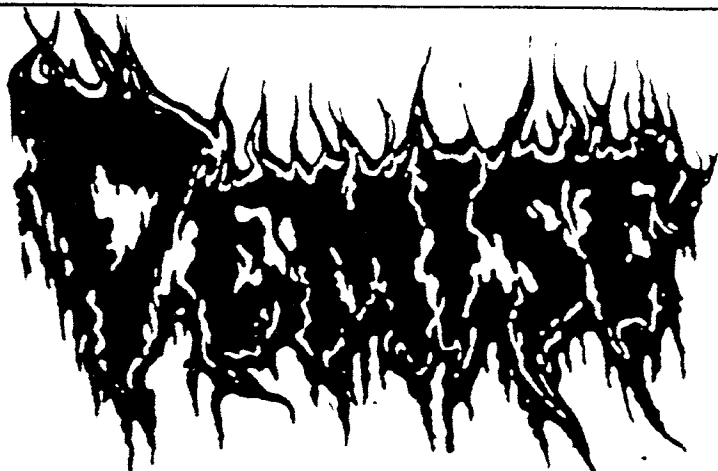
- Jan 17: On Stage in Staten Island, New York
18: Wilmer's Park in Brandywine, Maryland
19: X in Rochester, New York
20: Club Baby Head in Providence, Rhode Island
21: Channel in Boston, Massachusetts
23: Agora in Cleveland, Ohio
24: Todd's in Detroit, Michigan
25: Upstage in Pittsburgh, Pennsylvania
28: Unicorn in Milwaukee, Wisconsin
30: Medusa's in Chicago, Illinois
Feb 5: Axiam in Houston, Texas
7: Showcase in San Antonio, Texas
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ALBUM REVIEWS

Abominog Dark Museum

With your Teeth Tapes

by Nick M.

Definitely Abominog's most hideous work yet, Dark Museum is professionally packaged with a full set of lyrics and a band photo. The new album consists of five tracks from the Resting In Your Grave demo (which are sped up to a contagiously nauseous bent with King Fowley filling in on drums), the title track off the Grotesque Humanity 7", and three new horror-packed pieces. This album must be in your possession. To obtain this masterpiece of gore, send eight well-worth-it bucks to:

With Your Teeth Tapes
5953 N 10th St
Arlington VA 22250 USA

All Fall Down Nothing 7"

Footlong Records

This hardcore/alternative four-song 7" has some soft clean-guitar parts in all of the songs which is fine, but I think it's overdone a little. The production is good and there's a lot of emotion in the songs (for which there's lyrics provided), but it's nothing amazing. It's \$3.00 to:

Footlong Records
3 Highland Dr
E Greenbush NY 12061 USA

Anacrusis Reason

Metal Blade Records

by Nick T.

This is their best release to date. The music is really intricate and well thought-out. The best track is 'I Love The World'. This band is very underrated. I suggest you buy this. You won't be disappointed.

Armored Saint Update

The Saint has a strong new album out entitled Symbol Of Salvation that hopefully a lot of people looked into, as it is well worth it. On the group's home video, A Trip Thru Red Times (reviewed last

issue), vocalist John Bush said that his band's real ability is on stage, and that is very true. I was fortunately able to see Armored Saint on its recent North American tour in October with Last Crack, and with locals Cutthroat opening (see Demo Reviews), and it was phenomenal. Excitingly enough, the Saint is now on tour with the gods Savatage across North America again (after wrapping up a tour with the Scorpions in Europe), so check that out if you can.

In other news, Armored Saint's two videos for the new album, 'Reign Of Fire' and 'Last Train Home', have been getting healthy rotation on MTV's Headbangers Ball, and the band will shoot a third video in January. So it's keeping busy, and deserves all of everyone's support. The Metal Blade Records group has been through a hell of a lot in its long career and has paid its dues in full ages ago.

Atheist Unquestionable Presence

Metal Blade Records

Produced by Scott "What, him again?" Burns, the follow-up to Piece Of Time's production is still quite good, and you can hear the bass! I'm quite chuffed on this band (or is it "chuffed to"?), and I think I got used to the whacked out arrangements and the like rather quickly. Or maybe it's because I was fortunate enough to catch the band in January before hearing any studio work.

Atheist, if you're not up on it, is one of those hyper-speed ultra-techno bands, which I find rather irritating in some cases, but not in this one. Anyway, I heard the new one before the Piece Of Time album, and both are equally wonderful. Unquestionable I think has more mood shifts, and the first album is a tad more aggressive. So basically I'm saying that you should get both albums at once, 'cause they both rule!

Benediction Subconscious Terror

Nuclear Blast Records USA

Now this is a classic album for the nineties. Co-produced by Mick Harris and Benediction, it came out slightly rough, which is all the better. Barney's death grunts are of course superb, the lyrics are entertaining, and the musicianship is heavy as all-

get-out. This is fine death metal at its mostly mid-tempo best.

Nuclear Blast America: Relapse
PO Box 251
Millersville PA 17551 USA

Contraband

Impact Records

by Mike

I can sum this one up quick! They suck so hard, you don't want to know! Let's bathe in their entrails!

Impact Records
6255 Sunset Blvd
Hollywood CA 90028 USA

Coroner Mental Vortex

Noise International Records

This band's fourth album continues the positive musical progression away from a standardized sound for the band. The music could almost be said to have a progressive hint to it, instead of the heavy classical-blur influence of Punishment For Decadence, or the dark tone of R.I.P.. The major complaint I have for Mental Vortex is that Ron Royce is quite low in the album mix, which is ridiculous considering that the band is a three-piece. But that aside, the music itself is very catchy and enjoyable, but not as "brutal" as earlier albums.

dead horse

Peaceful Death And Pretty Flowers

Big Chief Records

by Mike

The band sounds like it has a taste of Angkor Wat influence, with Tyrannicide style vocals, but doomish riffs. It's like death metal accented with punk and hardcore. Packaging includes lyrics and a picture of the band with its stolen road signs. The vocals are decipherable, so hopefully that doesn't detour the advocate death fan, because dead horse definitely fits the music. In my opinion, this is worth having. Great title!

Death Human Relativity Records

The new Death! I swear, this album is on par with Leprosy as the best work from the Florida mongers to date. Recorded, of course, with Scott Burns at Morrisound, and with session bassist Steve Digorgio, of course, somewhat low in the mix, the production is nevertheless pretty strong. This mother has a lot of energy and aggression, mostly due to the session players from Cynic who helped "Evil" Chuck out in the studio (and also on tour). The lyrics, of course, are all socially conscious, but there's a few surprises to be found on Human, so check it out.

Despair Decay of Humanity

Century Media Records

by Nick M.

This album sounds a bit like Forbidden, or at least it's headed in that direction. It's an alright album if you like this type of thrash. The melodic vocals get a little nervy, but if you go for (or can stand) that type of vocal projection, then you may want to consider this album. It's not brutal in any aspect whatsoever, but again, if you like Forbidden-ish thrash, then you should think about this album.

Exit-13 Spare The Wrench,

Surrender The Earth 7"

Relapse Records

This four-song deal is a slight departure for this environmental blur/core band. As I see it, the LP, Green Is Good!, was faster, and the songs on the new release are more drawn out and angry. The lyrics to 'Societally Provoked Genocidal Contemplation' are just great, and the music and effects on the instruments are just as fucked up as ever. So check it out, for \$4.00 USA, \$6.00 elsewhere, to:

Relapse Records
PO Box 251
Millersville PA 17551 USA

Exmortis Fade From Reality 7"

Rage Records

The debut from the new Rage label isn't half bad at all. Exmortis put out two blasting death/grind

demos before breaking up. Then one of the founding members relocated and decided to do one of those one-man-band projects, and here it is! Brian Werking played guitar and bass, did the vocals, and ran a drum machine for the recording. I liked the old Exmortis demos better, as this is slower and less mayhem-like. But it's still good stuff. Both songs on this 7" are over six minutes long, and there's lyrics. Pick this up by sending check/money order for \$5.00 (\$6.00 overseas) to Ed Farshtey at:

Rage Records
PO Box 4441
New York NY 10185-0038

Fates Warning Parallels
Metal Blade Records

I was fortunate enough to see this band on tour with Dead On and Sanctuary a while back. Fates put on a great show, of course, but that's another story. I got into the band pretty late in the game, first hearing it from the video 'Silent Cries' (from the band's fourth album), when it was getting heavy rotation on MTV's Headbangers Ball in 1989. The new album, Parallels, is not quite along the lines of that period, to be sure. No, the sixth album from the band is shall we say more down to earth. It's still very progressive metal, however. One of the stand-out tracks is 'Point Of View', but the whole album is quite intricate and off-time in places, but not over your head at the same time. The production is just plain stunning, also. So this is worth checking out.

Godflesh Slavestate
Relativity Records

The follow-up to Streetcleaner is somewhat of a disappointment to me. Godflesh, on some of the songs of this EP, has gone house music. Well, the title track is okay, as well as 'Slateman', but there's two other versions of the title track which are wastes of time, and a '91 version of 'Wound' which is also below par. The rest of the songs on the EP are also so-so. I hope that Godflesh (going on tour with Ministry soon) will do better live and on the next full-length album than on Slavestate.

Gorguts Considered Dead
RC Records

This four-piece outfit, hailing from Quebec, Canada, gives northern death metal a good name. After doing a rehearsal and demo, the band hooked up with RC Records and subsequently Scott Burns, with the resulting Considered Dead debut album hitting the stores. The music is crunchy, sometimes mid-paced and heavy, sometimes fast and choppy. There's a few acoustic pieces to break up the slash-fest, and two guest musicians to add flavor to the recording. The lyrics are quite the storytelling horrors, especially 'Rottenatomy' and 'Inoculated Life'. I have to consult a thesaurus, because I've run out synonyms for "brutal" and such, to fit killer bands like Gorguts.

Hellwitch Sysygial Miscreancy
Wild Rags Records

by Mike

It's amazing how similar this is to Assassin's Up Coming Terror, though I'm sure it was unintended. Almost all the riffs are at a hundred miles per hour, as are the vocals. Speaking of vocals, if you're looking for the Frank Mullen or John Tardy growls, this isn't it. The singer has a high-pitch, grungy screech. Packaging includes lyrics and a small comic (wow), and just to be critical, the cover on the cassette is printed upside down. Regardless of the flaws, and although it doesn't induce erection, the album still deserves recognition in the death metal scene.

Wild Rags Records
2207 W Whittier Blvd
Montebello CA 90640-4014 USA

Hexx Watery Graves
Wild Rags Records

This three song (not your typical) death metal EP is a definite step-up from the Quest For Sanity album. The lyrics are just as good, the music is heavier, and the playing is more brutal. So Hexx is a band with some thrash influences and complicated songs, that everyone should pay attention to.

Wild Rags Records
2207 W Whittier Blvd
Montebello CA 90640-4014

Morbid Reality
Century Media Records

Expertly produced by the one and only John Marshall, this album is another achievement for the Four OBs Club member, Hexx. Holding previously released tracks and raging new stuff, this new album is a must. The lyrics are quite good, as well as the intense music and the insane playing. This band just keeps getting better and better. And the instrumental, 'Spider Jam', is also killer! Pick up this album, and get the band's other releases while you're at it!

Humanicide 1991 7"
Wild Rags Records

This lovely piece of vinyl contains the songs 'Human Right (Dead Is Dead)' and 'Sick', and the songs can best be described as thrash/SE hardcore. The first song is about vivisection, for example. The singer has an odd style and the music is energetic and fast. This is a fine work by a band that's had several demos and such to hone its style. The cassette version has two extra songs, by the way.

Wild Rags Records
2207 W Whittier Blvd
Montebello CA 90640-4014 USA

Incantation
Deliverance Of Horrific Prophecies 7"
Relapse Records

This New Jersey death metal band has certainly been around for a while. After releasing a super four song demo, the band hooked up with Relapse and put out the Entrantment Of Evil 7". Now with the officially stable line-up, here it is with another good 7". Deliverance has one new song and one from the demo, and it's worth getting, just like the first 7". The band features blast riffs, doomy parts, and in-between tempos, all with Mortician-ish vocals and sick arrangements. Pick it up for \$4.00 U.S., \$6.00 elsewhere, from Relapse:

PO Box 251
Millersville PA 17551 USA

Incubus Beyond The Unknown
Nuclear Blast Records USA

This is an all-around solid CD. The production is strong, the riffs are heavy and cutting, the lyrics are intelligent, the playing is fast and frantic. There's eight songs on this death metal album, so why don't you check it out? It's great!

Nuclear Blast Records USA: Relapse
PO Box 251
Millersville PA 17551 USA

Infectious Grooves
The Plague That Makes Your Booty Move ...
It's The Infectious Grooves
Epic Records

Containing the bassist and vocalist of the legendary Suicidal Tendencies, I assumed this would be one of those funk-metal bands that I love to hate. Except that in this instance the four-piece (with Mike Muir on second guitar also) is actually very good. There's a definite rad jam going on here, and an obvious ad-lib humor about the intros for some of the songs, as with 'You Lie ... And Yo Breath Stank' and 'Closed Session'. Some of you may have seen 'Punk it Up' on MTV, as well.

The production is strong and the music is quite entertaining, and Robert Trujillo is slapping his bass from here to kingdom come. So definitely check it out if you're into a good, fun time.

John Connelly's Theory
Back To Basics
Relativity Records

The frontman of Nuclear Assault has a side project, yes, and isn't that a big surprise. Some of his roadie buddies helped him out in the studio, and it's a not bad piece of work! 'L.H.A.' and 'Charlie Brownstone' are riots, and there's a cover of 'Hold Your Head Up' as well. The album has heavy parts, crunchy parts, and even acoustic and progressive parts, too, which adds a lot of flavor to the album. The production is strong and the songs are interesting, so this is definitely worth looking into.

Manliftingbanner

Myth Of Freedom 7"

Crucial Response Records

This Netherlands hardcore five-song release is killer! The songs have lyrics that are political and make good sense, the music is rad, and the tone is very fast and fed-up angry. The packaging and production is also top-notch. So send for info on this wonderful 7" at:

Crucial Response Records

Kaiserfeld 98

4200 Oberhausen 1 W GERMANY

Massacre From Beyond

Relativity/Earache Records

Containing all former members of Florida's Death, Massacre has some big names, not the least of which is Kam Lee. There's a strange note on the album packaging for From Beyond, stating that there's no vocal effects on there, which isn't true. I assume they mean there's no effects that stretch a note out, so the vocalist doesn't have to sustain a note, the type of which Chuck Billy blatantly used on Testament's "Practice What You Preach" tour.

Anyway, the songs on the album are quite dated, since there's plenty of Massacre demo material from way back when. The album was produced by Colin Richardson at Morrisound with Scott Burns engineering, so there's no bass guitar. But the material is straight forward and heavy, though. The drumming of Bill Andrews has gotten more aggressive I think, like his work on Death's Leprosy, so that's great. I don't mean to say that Massacre is a Death clone or something, because Massacre is a separate band in its own right.

Morgoth Cursed

Century Media Records

Morgoth's first album, a collection of two EP's the band did, was a killer work by the band. Now, the new album, Cursed, shows that you can't keep a good band down. The music and vocals are slightly different on the new effort, in that the former is more progressed while still keeping the Morgoth style, and the latter sounds more like John Tardy to my ear than before, but still is quite good. The packaging is quite fancy, except there's no lyrics, at

least on the tape. But anyway, this album is god, and definitely worth looking into.

Multiplex 1991 7"

Psychoslaughter Records

Yikes! Really grungy, sludgy, heavy, Japanese death metal at its most incomprehensible. This is total gore, people. The lyrics are hard to follow along to on this two-song 7", but the ones to 'Uncanny Complex' are quite interesting. Definitely check this out, and ask about P.S. Records' other releases while you're at it. The 7" is \$5.00 in North America and \$6.00 elsewhere to:

Psychoslaughter Records

PO Box 22

Belle Vernon PA 15012 USA

Murphy's Law The Best Of Times

Relativity Records

This is a very upbeat, good time CD. That's fine, well, and good, and the playing on the album is quality, but it doesn't really do anything for me. The hardest song on the album is 'Did You Play War?', and most of the other stuff features a horn section and funky, island beats and riffs. The longest song on the album is three minutes, and that's a weird cover of 'Ebony & Ivory'. It's a good album and everything, but not very gripping at all.

Music From The Motion Picture

Freddy's Dead: The Final Nightmare

Metal Blade Records

by Mike

Let's just hope this is the final nightmare, because the last thing we need is another soundtrack like this. Is this a joke? It consists of ballads and dance mixes, so the last thing I think of is a fucking horror movie. A word of advice for those who picked the music for the Freddy movie: If you want to portray something evil, play something evil! But then, I guess you need mainstream music for a movie that's gone totally mainstream. Don't waste your money on this failure of a soundtrack.

Nuclear Blast Records
compilation
Death ... Is Just The Beginning

This is a superb comp of total death metal, grind, and the like. There's sixteen amazing bands featured, including Defecation, Disharmonic Orchestra, Dismember, and Righteous Pigs, and the CD contains addresses for most of the bands. The production for the various bands is mostly quite good, as well. So you should definitely get this comp! And when you write, send \$1 or an I.R.C. to get Nuclear Blast's huge mail order catalog.

Dr Frey Str 54
7322 Donzdorf W GERMANY

Poltergeist Behind My Mask
Century Media Records

by Mike

The packaging includes lyrics, and I feel that they're misleading as to what one would expect the music to be like from looking at them. The lyrical content portrays anger, but the music is just too fucking happy. The vocalist belongs in a poser band, but then maybe this is a poser band with a bit of crunch. Also, too many lead guitar breaks for my taste.

Psychotic Waltz A Social Grace
Sub-Sonic

by Mike

Far from death metal, but also far from worthless! This band is musically talented and diversified, has a vocalist who can sing, and has lyrics with a message. Nothing sounds repetitive on this album and nothing is boring. You defiantly have to be open minded, though. It's hard to compare Psychotic Waltz to anyone else, which is a definite plus for any band. The group puts out ballads which are actually tolerable, and I feel that it's because it adds aggression to the songs. The album's worth having, but remember, it isn't death.

Sub-Sonic
916 Broadway
El Cajon CA 92021 USA

Queensryche
Operation: LIVEcrime
EMI Records USA

This wonderful package is a must for any Queensryche fan, of any intensity. LIVEcrime is a recreation of the masterpiece Operation: mindcrime album of 1988, which the band played in its entirety on the "Building Empires" tour of 1991. The production of the live VHS video and compact disc (also available on video and cassette) is impeccable, and the presentation of the concept behind the studio album is very accurate. A definite high point of the recording is Pamela Moore (aka Sister Mary) appearing in the flesh to sing a duet with Geoff Tate, as opposed to the sampling on the Empire tour. The lavish package includes a full booklet, which helps to fill in some points of the concept, as 1989's Video: mindcrime did. The booklet has tons of live photos and illustrations, as well as all of the lyrics. I can only say that you absolutely must pick up this limited edition release, or die in the trying.

Recipients Of Death
Final Flight

Wild Rags Records

by Nick M.

This album is your every-day, below-average, unoriginal thrash piece. It's got some good points to it, but it could use some more distinguishable aspects to it. The songs don't really go anywhere in my eyes, but they don't suck either. If you're a REAL hard thrash fanatic, then these guys are worth looking into. For more info, contact:

Wild Rags Records
2207 W Whittier Blvd
Montebello CA 90640-4014 USA

Repulsion 1991 7"
Relapse Records

The gods have returned with this two-song 7"! The song titles are 'Excruciation' and 'Helga (Lost Her Head)', and they're both great! The production is good and the playing is great also, so what are you waiting for? True grindcore death from Repulsion! \$4.00 U.S., \$6.00 elsewhere to Relapse, at:

PO Box 251
Millersville PA 17551 USA

Rottrevore Copulation Of The
Virtuous And Vicious 7"
Relapse Records

"Pennsylvania's answer to Grave" sounds about right. The band has some good death riffs and what not, and the 7"'s production is okay, but both could be a little better. Maybe I'm being a tad harsh, but this band is so-so, and has some good potential. The band uses the lyrics to good effect, however. You should look into them, for \$4.00 U.S., \$6.00 elsewhere, to:

Relapse Records
PO Box 251
Millersville PA 17551

Rumble Militia
Stop Violence And Madness
Century Media Records

Rumble Militia, a militant West German hard-core/punk band with some metal influences, has been around for some time, and this is just its latest offering. The band's social/political opinions are very strong, and expressed in the lyrics. The production is very full also, and contains some fancy effects on the vocals, and various samples to create a mood. So you should check out Rumble Militia's message and also the music! It's killer stuff.

Sadistic Intent Impending Doom
Wild Rags Records

This band's EP is a not-bad-at-all four-song release. The packaging includes lyrics and band photos, the production is pretty good, and there are some cool riffs in the songs. The singer is okay, also, so check these guys out.

Wild Rags Records
2207 W Whittier Blvd
Montebello CA 90640 USA

Scat Opera About Time
Metal Blade Records

by Nick M.

First off, the geometrically colorful and pathetically immature packaging would only be appealing to a clown-loving four year old. Second, the simply

sorry lyrics (to such songs as 'Be Mine' or 'Family Man') go no where whatsoever. This wanna-be funk moron band ignorantly tries to incorporate talentless babbling, repetitive bass lines, boring guitar interruptions, and faulty drum beats, which all comes out to be one big irritation. This band is one of the biggest failures I have ever heard in my life. Do not under any circumstances even consider glancing at this album. It sucks.

Solitude Aeternus
Into The Depths Of Sorrow
Roadracer Records

Well, the debut from the Dallas doomsters is finally out after various delays, and what a debut it is! I first heard of this poetic band from the Dark Passages doom metal compilation, reviewed in issue one. The band's full album is quite impressive, which the comp track only hinted at. The lyrics are very figurative, with an almost biblical air to them. The arrangements of the songs are epic and deep, and music itself is heavy and longing, with acoustic and keyboard accompaniment in places. What a release! Get!

Suffocation Human Waste
Relapse Records

Talk about your meteoric rise to the top! After recording an incredible demo, the band recorded Human Waste, a six song (if you have the CD, otherwise five) EP that is even better than the demo. The title track is from that tape, and the rest is all-new, grinding, very technical, erratic death metal. The oft-used "brutal" comes immediately to mind. The production, songwriting, and musicianship are all top-notch, so what are you waiting for? Get it!

Effigy Of The Forgotten
RC Records

Suffocation raced down to Morrisound Studios with the infamous Scott Burns to record its debut album. The production isn't half bad, actually. There's songs from the original demo and the EP that are redone, and all new material as well on this ripping slab of death. As with the EP, the songwriting and musicianship are totally amazing and heavy! Bleah! Get it also!

The Dead Youth

Intense Brutality

Grind Core International

by Nick M.

Jesus Christ! Don't be deceived by this band's bland name and generic packaging (which consists of a drawing of the human anatomy). This album will twist you into a sticky puddle of gastric slop with its sick, intensely grungy vocals, agonizingly strung out over crunching guitars and bellowing bass riffs. Not to mention the pounding drums which tear through this tastefully foul sludge. Full lyrics for the album, including songs such as 'Enema Picnic' or 'Disease And Decay', are available from Grind Core. This grotesque piece is a must have! Pick up this album or die! For more info, write to:

Grind Core Records
880 Lee St Ste 200C
Des Plaines IL 60016 USA

Tiamat The Astral Sleep
Century Media Records

by Mike

I really hate to cut down on any band, because at least they're trying. But I must admit, I couldn't wait for this album to end. I'm not sure what the band's trying to do, but from what lyrics I could decipher, it's singing of evil and doom. But the music is off track. This is something for the punks to pogo to! It's just basically boring and the fucking keyboards definitely need to go. I know if Tiamat opened for Barry Manilow, I'd show up late.

Ugly Kid Joe
As Ugly As They Wanna Be
Stardog Records

by Mike

The story behind their name is that they were going to play a show with another band before they themselves had a name. It just happens that the other band's name was Pretty Boy Floyd. That should just about give you an idea of the type of music Ugly kid Joe plays. Yeah, you guessed it: pretty fucking worthless! The band sings about liquor, women, and partying. Wow, isn't that just original. It even uses dirty words like 'fuck', 'shit', and 'goddamn'. I guess that makes the band cool. Buy it, if you want to waste some money!

Underworld/Resolution

Conditioned split 7"

Overkill Records

This hardcore split has two good bands on it, with two songs each and lyrics for all. The production is good and all four mid-paced songs have a lot of anger in them. It's cool music, so you should check it out for \$3.25 USA, \$5.50 foreign, to:

Overkill Records
PO Box 20224
Seattle WA 98102 USA

various artists Chronology Of Death 7"

This compilation, put out by Blackout 'zine and Thrash Your Brain 'zine, has some good death metal/grunge/grind bands. Four, actually: Carbonized, Sentenced, Bluuurgh..., and Xenophobia. The first and third bands are better, but all four have fairly good production and listenable songs. Send for info on this 7", to:

Blackout c/o Dean; Mohorjeva 20; 69220 Lendava;
SLOVENIJA/YU
Thrash Your Brain c/o Miha; Spominska 16; 63000
Celje; SLOVENIJA/YU

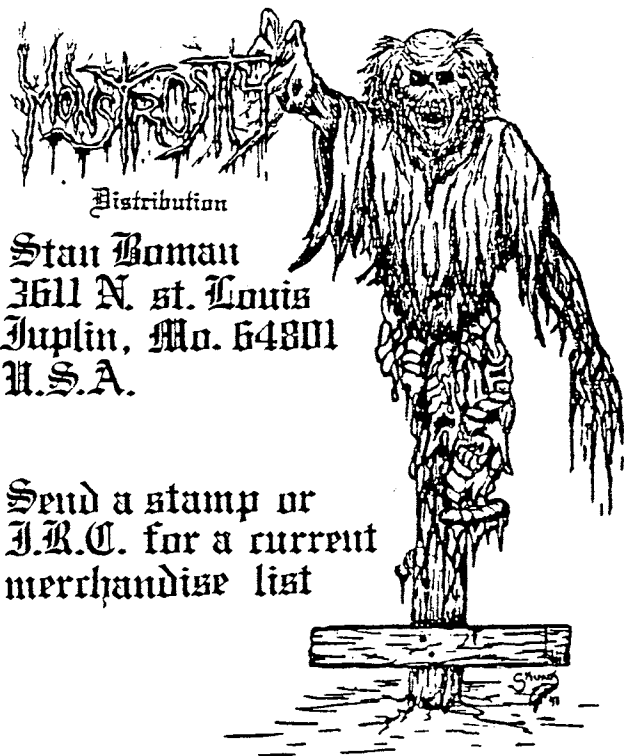
Y&T Yesterday & Today
Metal Blade Records

by Nick T.

I didn't like this live album. It was drawn out and boring. It was a last attempt for the band to make money for itself. The band has recently broken up.

WRITHING WITH DESPAIR

This is Paul from DROWNING IN SOLITUDE/ONZINE, and I just wanted to let you know that I'm in the process of putting together a zine listing called WRITHING WITH DESPAIR. The main goal of it is to have a source of zine addresses to make it easier for bands to contact to promote their work and get their name out, and for other zines to network and trade issues, ads etc. If you are interested in being listed, just send me the following: zine name, address, and styles of music covered. All types of zines are welcome. Only those with issues out, or the first one in progress need write, cause if you're a scammer, this ad will excrete penile bowel fungus all over your greedy being! I will also be putting together lists of compilation tape creators and non-profit distribution services. If you put out comps, send me the name, address, and type (s) of music you include on your tapes, and if you distribute, I'll need the name, address, and what you distribute. Send your info to: Paul Pfeiffer/1954 Cobblelick Rd. NW/Box 9/Kewcandle, Ontario/L1B 1L9/Canada Please print so I don't screw up your listing. Let's trade ads! Send me some of yours and I'll send you some of mine! Thanks for your time and support your right to arm bears!



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LIFESTYLES THE BODILY DISMEMBERED

Issue #8 Available in December

In it you will find interviews with brutal bands like POSSESSED, IMPETIGO, NAUSEA, WARICIDE and possible others with ENTOMBED and UNLEASHED!!! In-Depth review/articles on SHADES OF GREY, CRUCIFER, EMBRIONIC DEATH, ILLUMINATUS, DEMISE, WARICIDE, ROT, ACELDAMA, UNDERTAKING, SICK & TIRED, NECROMIS, DEMIGOD and SARCASTIC!!! Also mixed in among all of this are plenty of Album reviews, band/zine ad's, a bunch of fanzine reviews and of course mind twisting articles and pictures of all your favorite gore flicks like STREET TRASH, THE TEXAS CHAINSAW MASSACRE, BEYOND THE DOOR 2, MOTHERS DAY, 3 ON A MEATHOOK and tons of others!!! All of this can be yours for the low price of \$3.00 post paid in the U.S. & CANADA or \$4.00 OVERSEAS. Any Death, Thrash, Grind, Noise or Speed Metal bands that want there stuff reviewed should send us tape, bio and logo for a guaranteed review and possible interview in #9. Also Record Labels feel free to send us your promo material for review. Zine editors, let's trade for each others latest issues and ad space!!! When writing please include a S.A.S.E. for a quicker reply. See Ya!!!!!!

SEND ORDERS TO: LIFESTYLES OF THE BODILY
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c/o Jason Stephenson
1702 Burns Avenue
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DEMO REVIEWS

Afterlife April 1991 rehearsal

This band is of the death metal type, but is trying to do something different with its music, by incorporating different styles into the songs. I don't hear anything interesting coming out of the stereo as far as this angle goes, but the rehearsal is still interesting. The four songs have the grindy vocals and the ripping guitars, and there's a lot of mid range in the recording. The lyrics are not exactly your standard death metal fare, either. So check out this band, and ask about the new studio demo to be released soon. \$3.00 in the U.S. and \$4.00 elsewhere, to:

George Gregory
1609 Lincoln Way West Apt A
Mishawaska IN 46544 USA

Beyond Reason ...Distant From Reality

This four-piece, one guitar band is a bit odd. The music is middle-of-the-road metal, with a hint of progressive, and the vocals are sung loudly. At first, as the opening song played, I decided that I hated the vocals and the music wasn't that far behind. But as the demo played on, I got more used to the singer and appreciated the musicians and the songs with each track. So, the demo is good, now. Write the drummer:

John Grasso
37 Park Cir
White Plains NY 10603 USA

Contagion Subconscious Projection

This demo is pretty cool. The death metal songs have meaty, crunchy riffs in them and there's mid tempo riffs to jam on. The four songs are produced well and the lyrics are all-concept, too. So check this band out for five dollars, to:

Ronnie Harding
7711 S New England
Burbank IL 60459 USA

Crawl/Child 1991 demo

Now, I don't know that much about industrial. The only thing I've heard of the sort that I can recall offhand is Godflesh and Ministry (who are touring the States together in February), and some say they aren't even true industrial. I read an interview with Crawl/Child in Obzine #3 (Hi, Paul), and the terminology the band uses to describe itself is really tripped out. The music itself on this six-song tape has lots of distortion, vocals dripping with effects, multiple sampling, and plodding drums. It's rather disturbing stuff, actually, with which the band tries to run it's audience over with. Not for the meek. Check it out if you like might like total industrial noise, at:

Howard Gibbs
RR # 22 Pontypool
Ontario L0A 1K0 CANADA

Cutthroat File To Death

The Maryland power metal band that has been playing the club circuit for a couple of years, Cutthroat, has a new demo out that kills the first one, and the bans is the first to agree. The new tape is nicely packaged and has strong production, courtesy of Shannon Larkin.

The music is nothing brutal, but some of the riffs are fairly technical, and the lyrics are okay as well. To give you more of an idea, the band cites such influences as the big metal bands like Anthrax, Metallica, Suicidal Tendencies, and Testament. Cutthroat's real talent is on stage, however. For more info, contact:

Roger Thor Roop
PO Box 5088
Laurel MD 20726 USA

Darkoffigus 1991 rehearsal

No strangers to the scene in the D.C. area, some friends of mine started a new project with some songs that they've been messing with for a while. So they hooked up with Doug "Butane" Martin, and with his eight-track, recorded a 16

minute, four song rehearsal. The quality is rough, and the vocalist's style wasn't worked out completely before the recording, so that needs some finesse, but the music is quite good. The guitars and bass are in D, and the drums were brutalized on tape.

The band cites such influences as Autopsy, Bolt Thrower, Carcass, Terrorizer, and even Queensryche, to name a few. There'll be a new demo in the offering soon in the new year, so keep your eyes peeled. But in the interim, get this rehearsal for three bucks, at:

7220 Knapp Ct
Falls Church VA 22043 USA

Demise Inevitable Exit

Demise is a band with a four-song demo out and brand-spanking-new 7" coming out soon! The demo is pretty cool; lots of wild energy and good riffs. The vocals are original also. The production sure could be better, beginning with the thin guitars, but that's not a major thing. The music is like a death metal/thrash thing, and there's not much string muffling on the guitar riffs, which is odd. But write the band, and ask about the 7" when you do!

Dexter
4300 SE Logus Rd
Milwaukie OR 97222 USA

Dissect demo #1

Dissect is a great Dutch death metal outfit. The debut demo is rough sounding and the music goes from a doomy feel to a mid-tempo crunchy part to a speed section and back again in one song. The vocals are monotonal and yet somewhat original, and the lyrics are of killing and religion, among other things.

After forming in early 1990, the band solidified its line-up recently and is working on a new demo for an early next year release. So definitely check these guys out! For six dollars, you can get the five song demo.

Vincent Scheerman
Ruisdaelstraat 89
2406 TD Alphen aan de Rijn HOLLAND

Epidemic Extremities '91

These boys have released three demos in their career (the '89 one reviewed in issue one). The new one is a step up from the last, as it is more death and very angry and powerful. Still retaining the thrash elements of before, as well as the overall good production, Epidemic is back again. The band inked a deal with Metal Blade for an album in January, so watch for it. In the meantime, drop the band a line to get more info on this cool demo!

4546 El Camino
Ste B 10 #355
Los Altos CA 94022 USA

Experiment The Edge Of Within

This demo is an interesting one to listen to. The songs are mostly mid-paced, with some acoustic parts with band accompaniment, and your death metal tone. The riffs and arrangements are technical but not too much. This tape also features quality production, except the bass sounds wimpy. Definitely check it out, though, at:

John Almonte
2972 N Wisner
Chicago IL 60618 USA

Extermination Environmental Execution

The band's third demo, this tape has four death/thrasy songs with a hint of old Sepultura on some of the riffs. There's lots of crunch parts and the music is rather hyper. The production is okay as well. The band re-recorded one of the second demo's songs on the new one. Also, Extermination hopes to have a string of gigs lined up and a new demo in the future. So go ahead and write, and ask for a lyric sheet while you're at it. \$5.00 to:

PO Box 626
Cumberland MD 21502 USA

Genetal Deformities Profession Of Violence

These guys have a super metal/grind band that I would say has a sort of Motorhead type feel in

places. The band has been around since '87 and has gone through the usual line-up changes over time. GD has put out a demo and LP, and has a new one out, with a new 7" and LP to follow. The new demo is quite good, with lyrics included, and there's also a button and patch to be had from the band. The lyrics are intelligent and the music is straight-forward, with simple song structures. Strong production also, so get it! Very good stuff! \$3.00 to:

Crowe
27 The Knoll
Kingswinford
West Midlands DY6 8JX UK

Hammerhead State Of Mind

This band is a rock 'n' roll thing with some blues thrown in. It's been going on for years, and has a lot of songs, three of which are recorded on this demo. Hammerhead has been playing the D.C. area also. The production could be better, but the packaging is okay. The music isn't very interesting, unfortunately. The best song on the tape wasn't even written by the band. If you want to give it a shot and check out a "good time" band, it's \$4.00 to:

11561 N Shore Dr #2C
Reston VA 22090-4321 USA

Hardcore 918V demo

This four song hardcore tape has tunes which are catchy and have fast and strong riffs. The production is good and the playing is aggressive. Definitely check this five-piece band out if you're into straight-forward, violent hardcore with maybe some metal influences.

PO Box 91954
Los Angeles CA 90009 USA

Headrot I Gulp Your Guts

by Mike

The title caught my attention, and I'm very glad it did! This is very good death metal; it has everything you would expect of death metal. Crunching guitars, growling vocals, deep bass ... it sounds pissed! The production isn't the best, but if

Headrot's impressive with fair production, imagine when it gets signed to a label! Which, in my opinion, the band deserves. The packaging lacks lyrics, but has colored pictures. This is a definite must for the death metal collection!

Skip Bradshaw
579 Main Ave
Warwick RI 02886 USA

Incarnis SDBD

by Nick M.

A COMPLETELY vomitus demo! The production is above-average, so this is an enticingly vile piece. The demo includes three songs of sick and hideous death metal, which will cause rupture of the spleen due to purely excessive brutality. For more info on this killer demo, write to the below address [and ask about purchasing the great IHDM 'zine while you're at it]!

Ryan Muldoon
5717 Hendrix Dr
Virginia Beach VA 23464 USA

Innersanctum 1991 demo

This is a classic example of a fourth-assed job. The production is bad, the playing is sloppy, and the packaging is comical. There are a few riffs which have potential on this tape to be sure, but the execution needs a lot of work. This death metal band released a demo before it was ready, but maybe next time it'll do a better job.

Meegan Kick
736 Willow St
Lockport NY 14094 USA

Malicious Hate Peace Thru Hate

These guys describe themselves as intense, thought-provoking, thrash/grind/speedcore band. I'd agree with the intense/grind part, but I'd say that there's no thrash, and some hardcore in the music myself. And I have no idea what the singer is saying so I can't comment on the thoughtfulness of the lyrics. There's a good cover of an early Napalm Death song on this 14-song tape, and the rest of the songs are quite intense also. The production is good

and the tracks are very in-your-face and angry. You should check this band out for \$4.00 to:

PO Box 1343
Muskegon MI 49443 USA

Medussa Convulsions

Medussa's (interviewed in number one) second studio release is a good representation of the band. It features nine songs, strong production, and hyper, catchy thrash riffs. The Medussa dudes have a cool thing going, and they support hemp adamantly, so drop 'em a line and order the tape, for \$6.

PO Box 11892
Alexandria VA 22312 USA

Mythic The Immortal Realm

This is a totally killer band that I was fortunate enough to see live at Michigan Death Fest 2. This incredible demo is well-packaged and contains lyrics for the six songs. The production is quite strong, and the music is very signaturistic. It's a heavy crunch/grunge thing with intelligent lyrics (not the average death metal type) and played with decisiveness. I love it! Really catchy and memorable death metal at its finest is what Mythic delivers. Write this amazing band and order the six dollar tape at:

Terri Heggen
3317 Sunview Dr
Pittsburgh PA 15227 USA

Nasferatu Plague Of Doom

This is a technical, interesting, catchy death/thrash band. The lyrics are pretty cool, and they're included in the fancy packaging (you even get a sticker). This six song tape has sharp production, except that the guitar is rather thin. Nasferatu is a solid band that's well worth looking into, and there'll be a new demo out soon, so ask about that when you order the demo for a money order of \$5.00 plus \$1.00 s + h (\$2.00 outside the U.S.), to:

PO Box 4013
Omaha NE 68104-9998 USA

Necro E Assemblage Of Emanated Embryo

This band definitely has its own sound and is actually difficult to describe. The tape contains songs from the Oozing Child demo, and has lots of them. The music is roughly produced by the band and a member of Transgressor from the same country. There's grindcore parts and crunchy parts, and noise parts in the sense that some of the songs are over in short bursts. But it's not as extreme and more musical than noise. But it's good stuff, mind you. In addition the demo is introed and outroed by acoustic pieces that are really catchy. Do check this demo out for \$4.00. Recently the band crossed over to slow and dark Satanic death metal. The new stuff totally kills also, so ask about that when you write.

Mino Kameizawa
10-2-304 Higashi
Rokugathu City, Adachiku
Tokyo 121 JAPAN

Nokturnel Welcome To New Jersey

There's been more than a few Jersey death and thrash bands popping up to stir up the countryside, and one of those death-like is Nokturnel. The band has an interesting sound; it is like a technical death feel with some thrash elements, and a very signaturistic lead style. The songs on this '91 demo are well produced, and the material and musicianship is high-energy. Definitely check these guys out. For three bucks you get the five songs, at:

Tom Stevens
45 Highland Ave
Jersey City NJ 07036 USA

Purulence Atrocious Execration

This is a killer band with a five song death metal demo out. One could say that the band has an Obituary influence on some of the riffs, which isn't a bad thing. The music has blast, speed, mid-tempo, and slow parts, and is very entertaining. There is definitely an evil flair to the band. Be sure

to check this group out, at:

Remi Cote
CP 57001
2687 Chemin Chambly
Longueville Quebec J4L 4T6 CANADA

Putrid Ressurrection 1991 demo

This very death metal/grind band is quite a piece of work. Totalling twelve songs, this demo is also quite a package. The production could be better, certainly, but the musicianship is very authoritative, and with the vocals being a bit of a weak point. There are, additionally, the obvious major influences of Terrorizer, Napalm Death, and Repulsion, even too much on a few of the songs. And some of the lyrics have more of a point to them than others. So send for more info, at:

Dave Brown
32236 Hees
Liv MI 48150 USA

Stagnated Corpse demo

These Ohiophiles are from my home state, but their demo leaves something to be desired, unfortunately. The quality, to begin with, is low, as the recording levels are quiet. The vocals are loud in the mix, but the rest of the band isn't, and the rhythm guitar is almost non-existent. The actual songs have good potential for being entertaining, except that the drummer seems to be cheating on the grind speed riffs in respect to the bass drums. The songs have death metal galore: fast parts, mid-paced sections, and slow meaty parts. Maybe I'm harping too much on the production, but that's important to me. Anyway, this band will do a better job with some much needed practice and a louder recording, hopefully to be found on a future demo. Contact the band:

Randy Scott
3205 Lucerne Ave
Parma OH 44134

The Horde Of Torment Inherit The Sin

This three song demo is nicely packaged with lyrics, and the thrash contained within is entertain-

ing. Plenty of triplet runs and fast beats to listen to. The production is pretty good also. It strikes me that the vocalist (who is also the bassist) sounds a bit like the guy from Forbidden. Anyway, write for more info, at:

Barbwire Productions
PO Box 4905
Stockton CA 95204-4905 USA

The Stand 1991 demo

This well-packaged, nicely produced tape has four interesting songs on it. The music is straight-ahead, no-frills metal, nothing too challenging but still quite catchy. The singer has two vocal styles that he keeps switching between during the songs, and one of them reminds me of the guy from Pantera. Again, it's nothing heavy or anything, but The Stand is a band that's a tad refreshing, in the sense that it's just going out there and playing. Write to:

240 Bayview St A
San Rafael CA 94901 USA

Transgressor Twisting Brochus

This death metal band's second demo is just amazing! The production is really strong (the bass is nice and full in the mix), the playing is intense, the music is quite original, and there's plenty of doom parts and grind parts. There's two standout songs, 'Disembodied' and 'Transmigration'. This is a must have from a talented band! Send \$5 to:

Takashi Tanaka
25-3 Hanahata 4 Chome
Adachi-ku Tokyo 121 JAPAN

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Buffalo based death metal band Cannibal Corpse has had the artwork to their new album *Butchered At Birth* banned in Europe. Major U.S. record chains such as Musicland have also refused to sell the record because they feel the artwork is offensive. *Offensive !!!!!* C'mon, read the lyrics. Now *THEY'RE* offensive!!!



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